

THE SANDMUTOPIAN

Issue #27 \$6.95

GUARDIAN

A Journal of BDSM Realities

**Erotic
Electro-Play**

Hot New Dungeon Music

**Latex Allergy -
Myth or Menace**

**A Slaveboy's
Journey**

**Introduction To
Fisting**



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CONTENTS

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The SandMUtopian GUARDIAN

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IN THIS ISSUE:

Centerfold:

A New Dungeon in Baltimore:

The Play House Studios & Gallery26

Practical:

Fisting - Carol Queen and Robert Morgan8

Latex Allergies - Robert Morgan17

A Shocking Experience - Des de Moor6

The Allure of Enemation - Mitch Kessler16

Listening in the Dark, Using Music- TruDeviant . .20

Play List of Scene Music -22

Definitions of Terms -34

Relationships:

Excerpts from a slaveboy's Diary - lance brittain . . .28

Community Matters:

Update on The Houghtons42

Repercussions from the Spanner Decision43

News and Reviews:

Book Reviews - Miss Abernathy, SM The Last Taboo . .36

Whipcracker in the Movies - by Gerrie Blum38

Spanking's Boomerang Effect39

Regular Features:

\$/Mart Shopper -Restraint Belt, T-Shirts, HandCuff Keys,

Muscle Stimulators, "BearPaw" Scratchers,32

Unexpected Sources - Knife Catalogs you want!33

We Can't Make These Things Up! Yeltsin, Clinton & more47

IMHO: Two Personal Views- Dawn Porch, Tamar Kay . . .50

Publishers' Message5

Readers' Forum -Letters4

From Adam and Gillian's Email49

Writer's Guidelines51

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Letters to the Editor

Our Readers' Forum

Send comments, queries or criticisms to: Editor, c/o The Utopian Network, PO Box 1146, New York, NY 10156 or FAX to (516) 842-7518 or e-mail to siradam@ix.netcom.com. Include name and address please, which will be held confidential.

Dear Gerrie & Mitch:

I love your magazine as you know. It's the only one steeped in 100% reality and willing to take on tough issues such as drugs and guns in SM scenes. This stuff happens — better to be fully informed than to just be lectured by some one of those screeching leaders of our community about what is safe and what's not.

I like your article on planning a play party. We rent our dungeon to many groups monthly and I will turn them on to this article. But I'll make them buy the magazine for themselves. This is just one example of why your magazine is perfect for me ... it's relevant!

Last week we opened our bar, *The Leatherneck*, here in downtown Chicago. It is located in our dungeon building and open to all. It has no dress code, but it does have a dungeon. I expect primarily gay male clientele, but certainly encourage novices and men with Pro-Dom's even to come and play and have a drink. I think I'll do a slave auction there based on your article.

Thanks again for the review of *So You Want to be a Slave*. This may be a mutual admiration society, but if so, who cares? I love *The Guardian*.

Best of everything!

Jeb
Chicago

Dear Guardians,

I very much enjoy the psychological submissive feeling I get when flogged or spanked but am jealous of those who experience actual sexual arousal during flogging. Has anything been written, perhaps in *Guardian* or elsewhere, on the use of operant conditioning (like stimulating a sub's genitals with one hand while you crop them with the other) to improve or enhance a sub's arousal response to flogging, etc? Any information you may know of on suc-

cessful training like this this would be sincerely appreciated? It has long been my primary fantasy and would greatly enrich my life if it works. Won't you please help if you can?

Mistress Diana's alexi
CO

Sir,

...I am interested in the back issues that are now available. I shall be calling soon to purchase those I'm missing. Keep up the excellent work. *Guardian* is the best how-to magazine available for those of us who practice BDSM.

Thanks again,

Steve
CA

G' Morning Gillian/Gerrie-

The magazine has undergone some changes since I last read it. Read the article by Justin Hunt. ("The Solder as Submissive," #23) Interesting. I'm more into why things are the way they are and what someone can do about them. Bless him though, his work revealed a couple of doors I want to pry open for further exploration.

Slick sleeves (recruits) have been known to wet their pants in the presence of stripes — but we grow out of it. But what Hunt didn't mention is: even the most striped of us must be similarly submissive (without the abject terror) of anyone with metal on their collar — including a 22 year-old female, fresh out of the Academy or Officer Candidate School. Brought back memories. It was working with, training, and being under service-women which reversed my stereotyped vision of women: bare foot and pregnant, et al. Maybe it's the competence of women in the military (or police) which is why so many males have a thing for women in uniform? The transformative power of uniforms is a subject in itself.

One revealed door to research: re-

vamping military training techniques so they would work within the D/s community. Most recruits are teenagers with all the obnoxiousness of that class — self-centered, rebellious, independent know-it-all's, etc. ...

Anyway, in eight weeks the military can reverse all the obnoxious behavior of our children. ...What comes out of basic/boot training is a responsible, mature, team player who will pull the trigger by reaction.

The second door is, just how superior is the female and how do we open it up in those few who wish it? Since women were permitted into the military academies they have routinely taken far higher percentages of places of honor than their numbers would indicate. They seem to routinely out-do male cadets.

She has to meet the same standards as he, academically and physically. The curriculum is largely science and engineering. Of course "everyone knows" women just can't do these things! It's "biological." She isn't supposed to be able to take charge, make "real" decisions under pressure, be responsible, etc. Physically, I've heard the military deliberately *didn't* modify the standards for women. They thought women couldn't hack it and would quit. They didn't. So any way, she out-classes her male colleagues despite tremendous sexual harassment and discrimination, and double standards, and after being brought up in a sexist culture which discourages sports, leadership, and the other background preparation boys get as a matter of course. My soap box is getting slick. I'd best get off it. Peace

William
Sgt., US Army, Ret.

You Write 'em,
We'll Print 'em!

Message

from The Publishers

It has reached the point where we have too many good manuscripts for the space available in which to publish them!

In some ways this is a very good thing. It shows that we are succeeding in one of our principal objectives: developing and encouraging new writers. It also creates a diversity of "voices" and variety of subjects, which help to make *The Guardian* more truly an independent journal of the BDSM scene — not a house organ for a particular point of view. And it's very gratifying that there are people "out there" who take *The Guardian* seriously enough to put forth their best efforts in order to be published in it.

In another way, all this choice is not so good. We have reached the point where some stories we planned for "this issue" get postponed until "next issue" because we ran out of space. We have a terrible backlog of books and videos for review and no idea of when someone will get to it. (Yes, we are interested in finding more reviewers.) My own (Mitch's) pet projects in, "Japanese Rope Bondage," and "Rigging for Suspension," have been on hold for more than a year. And there's more.

There are the stories we really should have done ... we promised to do — and they keep getting put off. There are three or four I feel particularly bad about.

Two of these are rave reviews of videos: **ONA ZEE's Learning the Ropes, vol 1-12** instructional tapes and the glossy **New Twist** video line of entertainments. The problem has been finding time — and room — to write something worthy of each of them.

New Twist Films deserves very special mention for more than their high production values and gorgeous models. Their props and costumes are some of the finest products on the market — and the credits reveal where to buy them. While these are not instructional tapes as such, they demonstrate excellent, human-scale, safe and sane practice that no one can get into much trouble by imitating.

The **Ona Zee** tapes are in a class by themselves. They cover virtually all of the techniques of interest to people who would want instructional videotapes. In the first six tapes, the performers are players, not models. They are fit, appealing, engaging — and articulate. They explain what they are doing, and why, as they do it, and their body parts are all original equipment. The problem here is writing something thorough enough and good enough to be worthy of the product.

I've had the same problem with the coverage of Dante Amore's **Paradise Electric** electro-stimulation equipment. There's *so much* to write about that it deserves more than "product release" treatment. Most noteworthy is a line of electroconductive *rubber* attachments and insertables that are new and unique. His portable restraint-and-pleasure chair deserves an article of its own. And there's so much more.

And finally, the piece on **The Other Pony Club** is waiting for me to sort through and abstract all the the material and illustrations sent me by **Sir Guy** and come up with something suitable. This club is a real-life sporting association in England, where human ponies, male and female, compete in equestrian-type driving events. Appropriately, the club mascot is a man in a dog suit!

Since it still may be a while before these projects are finished to our satisfaction and find their way into print, all we can do for now is give you, dear reader, the applicable contact information along with our wholehearted recommendation.

Gerrie and Mitch

Ona Zee Productions
Marina Del Rey CA
310-577-8842

The Other Pony Club
PO Box 135
Hereford HR2, UK

Paradise Electro-Stim.
Las Vegas NV
702 474-2991

New Twist Productions
Canoga Park CA
818-709-7922

A Shocking Experience!

An introduction to electrical play with machines designed for skin contact

by Des de Moor

Electricity is scary and dangerous. We're taught to handle it with care, chastened by nightmare stories of musicians frazzled on stage and naughty children zapped on electrified railway lines. The thought of incorporating electrical play into sex games fills some people with horror. But given the right equipment and by observing the most basic safety rules, electrical play can be one of the safest and most stimulating BDSM games.

Despite, or more likely because of, its scary reputation, electricity can have a powerful fascination. Images of torture, execution and the evil experiments of deranged horror film scientists are easily invoked by the sight of a couple of wires attached to a sensitive area of the body. But electrical play is also a physical experience: our nerves are themselves electrical devices and even a small current applied in the right place can produce agony or ecstasy. Electrical stimulation may also prompt the production of endorphins — which is why many of the commonly available electrical toys are intended for the purpose of pain relief.

Electrical play can also be thrillingly impersonal. Most physical BDSM games are hands-on activities, with the top directly applying the stimulation each time. Human fallibility gives built-in variety: whip strokes or nipple squeezes are never totally uniform or predictable. But an electrical device can be set to go about its job with all the cold inevitability of any machine, while the top sits back to enjoy the reaction.

Electronics for kinky beginners

Energy makes things move, and electricity is basically a form of energy. It works on the molecules that make up the world around us: with each molecule setting its neighbor in motion, electricity moves through materials rather like waves moving through water, causing what's called an electrical current. Materials it travels easily through, like copper wire, are called

**... when current
does flow
it always takes
the easiest route, ...
the path of least
resistance.**

"conductors"; those it has more problems with, such as air and rubber, are called "insulators"; and the level of difficulty a particular material presents is known as its "resistance."

Current won't flow at all unless it can complete a circuit, by finding a way either to get back to its starting point or to go somewhere else it likes to go, such as into the ground. If there isn't enough energy to overcome the resistance in the circuit, then there will be no current. And when current does flow it always takes the easiest route, or the path of least resistance. If you make things too easy, say by connecting two electrical terminals together with a simple length of a good conductor like copper wire,

you will create a "short circuit" where the current will just whiz 'round and 'round getting things dangerously hot and damaging components. Normally, you would put something else in the circuit that increases the resistance but gets the energy to do something useful as it passes, such as light a bulb, or power a computer, or even make a bottom wince!

The body has its own circuitry known as the nervous system, conducting electrical signals from touch receptors to the brain that register on the consciousness as sensations, and from the brain to the muscles stimulating them into movement. Electrical toys intervene in this directly, sending deceptive sensation signals to the brain and prompting involuntary muscular movements which in turn can cause their own peculiar sensations.

The Two Main Principles of Safe Electrical Play

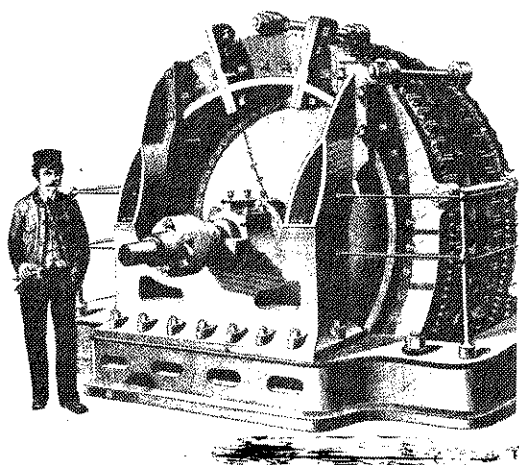
1. Use only Low-Powered Devices

The body's own natural electrical activity uses very weak currents: we are certainly not built to cope with the high energy levels used by mains electrical appliances. The output of electrical toys should be — and in fact only need to be — correspondingly low. As with all forms of energy, too much electricity will simply destroy our cell structure, and in this case can also cause serious burn damage from the heat generated.

The best rule here is only to use devices powered by *small* batteries of the sort used for calculators and personal hi-fi, such as 9Volt. Such equipment will still have an output powerful

Shocking!

continued from page 7



Examples include EMS (Electrical Muscle Stimulation) machines, which are said to build muscles, and Relaxicisors™ which supposedly help one relax. Such items are the remnant of late Victorian and Edwardian days when electricity was seen as a miracle cure-all. You may also come across earlier quack-medicine devices but you should bear in mind that in the good old days, safety standards were lower than we might expect today.

Even obtaining machines for respectable purposes can present a problem. Most manufacturers sell direct by mail order, which is usually the best way. This is no problem at all in most of Europe. In many parts of the USA they are only available on prescription, or to medical professionals, physical therapists and so on (suppliers may or may not be fussy about proof of status). They are also worth keeping a lookout for in the second hand market.

Some sex and kink shops offer them too, either having their own units built or reselling other people's. My advice, however, is to be wary of such sources, at least because they usually price at a premium: I've looked at prices of comparable units from a manufacturer in Britain and two perve stores in the US and found the US to be more than double the price of the former. And a prod-

uct made by a reputable company for reputable purposes is likely to be sturdier, safer and more reliable than many of the overpriced amateur efforts I've seen from sex shops.

A TENS machine sold for therapeutic reasons will usually come with a manual detailing its use. Some of this will be useful, with hints about the placing of electrodes. However, bear in mind that the machine, as the manual will certainly state, is only intended to be used at comfortable levels and not if the effect is painful or causes muscle spasms. You will almost certainly be using it beyond those criteria, and you should adjust any advice you get from the manual accordingly. For example some manuals suggest using currents across the temples to relieve migraine, which may be all right at very low levels, but I would not feel happy with advising anyone to play electrical pain games that directly involve the brain!

Perve at the Controls

TENS machines are generally designed to emit a regular series of short pulses of electrical current and even the simplest one will give you the ability to turn the pulses on and off and to vary their strength, otherwise known as **amplitude** or **gain**: the higher the amplitude, the more intense the sensation, though of course the total effect will vary according to where on the body the pulses are applied. Look for a machine that has a continuous control like a knob or a slider for this latter job, rather than a series of preset levels: subtle variations in intensity can be enormous fun.

Another way of varying the intensity of sensation is by altering the duration of each particular pulse, and some

machines give you that option with a **pulse width control**, which may either be calibrated in milliseconds or as a percentage of the time the current is on in each cycle. In the latter case, a pulse width of 50%, for example, would mean that the current is turned on for a certain length of time, then turned off for the same length of time before the cycle repeats again.

Very short pulses, say of under 50ms (milliseconds, or thousandths of a second) will hardly be perceived, from 50ms upward they become quite marked and definite, and above 250ms they are starting to get too long to be useful. I usually stick around 200ms. Amplitude and pulse width interact with each other and if you have a longer

**As you increase
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the overall effect
becomes more
intense**

pulse width you will need less amplitude to have the same effect.

The next critical variable is the speed at which the pulses recur, known as the **pulse rate** or **frequency**. Some of the cheapest boxes have this preset, but I'd advise that for any decent fun you need a machine that at least allows you to vary it in a useful range. At 2Hz (or two pulses per second), the pulses come slowly enough to appreciate each one individually but are fast enough to be relentless and insistent. As you increase the rate, each pulse becomes difficult to distinguish and the overall effect becomes more intense, with less recovery time for the body between pulses. You may find that if you started with an amplitude that made the bottom "ouch" at 2Hz, he or she will end up

continued

enough for our purposes, but even if it malfunctions, you can be sure no lasting tissue damage can be caused.

You may encounter devices that run off the mains but are designed to have an output low enough to apply to the body. With proper design, such equipment could be safe. But if something goes wrong, you *could* find 110 or 230V current travelling across some of the more sensitive parts of the anatomy. Even a 12V car battery can pack too hefty a punch. Most people would conclude that it isn't worth the risk, and stick to low-powered equipment.

2. *Don't interfere with the heart or brain*

Those weak electrical signals we intend to disturb also control some vital bodily functions. The heart, in particular, is regulated by a repeating series of nerve impulses that cause its muscles to contract in an orderly manner. Even a small stray current in the wrong place at the wrong time could knock these contractions out of sequence, causing a lethal heart attack.

For this reason, one of the accepted rules of thumb for safe electrical play has long been: **Don't place anything above the waist.** You won't go wrong if you stick to this rule, but it is arguably misleadingly strict. The real point here is to insure that you place the equipment in such a way that the path of least resistance does *not* pass through the chest cavity.

Think carefully about the route the current must take: with a terminal on the left wrist and another on the left hip, for example, if a person lifted their arm away from the body, the current would be passing up the arm and then down the left of the torso, dangerously close to the heart. Placing two contacts on the chest itself would be highly inadvisable, and placing one on the chest and another on the rear of the shoulder blade would be asking for trouble. But two contacts each side of

the navel, or both on the same arm, can do little harm.

I would also not advise allowing current to pass through the brain, an organ that functions entirely on electrical signals. Electro-convulsive therapy is considered barbaric these days, even if carried out for psychiatric reasons, and "One Flew Over the Cuckoo's Nest" scenes are probably even less advisable!

Equipped to Shock

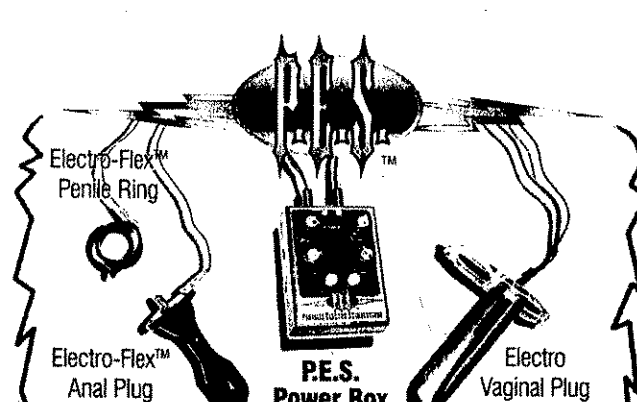
Think about the design requirements of an electrical toy that might be useful in BDSM play and you come up with something like this: a battery-powered device that puts out a current big enough to cause sensation but small enough to be safe, preferably with some method of varying the strength of the current, and with a convenient way of applying that current to the body. Anyone with a reasonable amount of electronics ability should be able to come up with a toy that fits the bill, but the rest of us have a problem. The manufacture and sale of electrical torture devices is understandably viewed with some suspicion, and is in fact illegal in many countries under human rights legislation.

There are alternatives: equipment made (at least ostensibly) for other reasons that is easily pervertible for use in scenes. The best known of these are TENS (Transcutaneous Electro-Neural Stimulation) machines, which

are usually sold for the relief of chronic pain, a purpose which, by all accounts, fulfill remarkably well. There is some debate about why: one explanation is that a constant, gentle electrical current saturates the nerves and blocks the pain; another is that it stimulates the production of the sadomasochist's old biochemical friends, endorphins, making the pain more bearable. It's certainly true that even in play, where the machines are most likely used at higher levels than intended, the body seems to adjust to a particular intensity level after a while.

The remainder of this article discusses TENS units, since they're probably the most easily obtainable and reliable, but similar machines are sold under other names and for other, rather less convincing, purposes, and most of what follows applies to these too.

continued on pg 8



Erotic Electro Stimulation

...from the original innovator - Dante Amore. Our power source unit is designed to stimulate nerve fibers throughout genital areas. It delivers electro-pulse energy ranging from mild to high level stimulation through conductive electrodes on our sexual toys. Our precision engineered technology gives you safe and pleasurable electrical play.

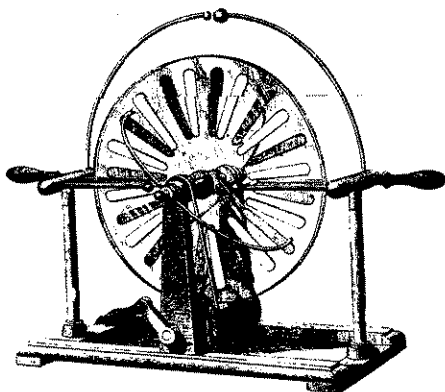
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www.peselectro.com

Shocking!

pose: soak them in salt water, wring them out well and use them to hold either the pads themselves, or the little plugs that fit into the pads in place. Again you will be creating a diffuse conductor with a large surface area.

A more flexible arrangement is to use leads terminated in alligator clips. Some TENS suppliers have these leads as an option, but if you can wield a soldering iron you should be able to make your own for the cost of a few cheap components. The small insulated variety are best. In most cases you won't want to attach these directly to the skin but they are the easiest way to recruit other toys into service as electrodes: piercing jewel-



ry, metal cockrings, clamps and sounds, for example. In these cases the sensation will be more concentrated by the smaller contact area.

Whatever you do, be very careful not to let the electrodes touch each other when the TENS is running. This will create a short circuit and may well blow your machine.

Channeling the Energies

Most people know that if you want to run two sets of speakers from one hi-fi amp, or, even less advisedly, two appliances from one wall socket, you can do it by connecting the two sets of leads to the one output, an arrange-

continued from pg 9

ment known to electricians as connecting "in parallel." With TENS units things aren't quite so simple, since the

The first thing you may have to overcome in play is fear.

body is also part of the circuit. If you attached two sets of leads from one output to the same body (or even two bodies touching or otherwise connected), the electricity would still only take one path — the shortest path through the body and back to the machine. One reason this is inadvisable is that it's best to know exactly which path the electricity will take so you can make sure that it's a safe one.

If you want to run two or more sets of contacts you either need extra machines or a machine with more than one channel. Genuine multiple channels should be electronically isolated from each other, so that the current sent out over one channel will not return via the other. You can check this easily: hold two contacts from one channel in the same hand so that they are not touching (pressed between two different pairs of fingers is the obvious method) and turn on the TENS so that you can feel the current flowing. Drop one of the contacts and the sensation should disappear. Now connect a second set of contacts to another channel, again being careful not to let them touch each other, and, still holding on to one of the first channel's contacts, place one from the second channel where the dropped contact from the first channel was. Then try with the

other contact from the second channel. If the sensation returns as a result of either of these actions, the second output is not a true separate channel and should not be used.

When choosing multi-channel machines you may also want to check how independently each channel can be controlled. My machine's two channels have their own amplitude controls, but the settings for frequency, pulse width and mode are the same for both. A more sophisticated machine may offer more flexibility.

Starting to play

The first thing you may have to overcome in play is fear. If you're playing with someone who is new to electricity and deeply fascinated but also scared, it might be an idea to show them how to use the machine then leave them to experiment on their own for a while. You may be surprised to come back and find the machine on maximum!

Tops who are electrical virgins are best advised to experiment on themselves first until they get to know their machine and what it can do thoroughly, a process that should be repeated each time you get a new machine, a new accessory or a new technique. You may not drive the machine as hard as you'd drive it on your bottom, and you must also remember that different people have different thresholds, but at least you will have some idea of what the settings and configurations can do. And in all cases start at low settings and build up slowly.

I Get a Kick out of TENS

One way of using a TENS is on muscles. Peter Boots' article on TENS, circulated on the Internet, suggests starting with the legs, with one lubricated contact pad on the inside of the thigh about 8cm (3") from the crotch, the other one on the inside of the ankle.

'Then experiment with the various

continued

screaming at 30Hz where the pulses are merging into a continuous prickly tingling.

Past 150Hz, the response seems to change again: all sense of discrete pulses has gone and the feeling is a constant shimmering, becoming more bearable as it increases in frequency. Some TENS machines have special high settings of 10KHz (10,000 pulses per second) or more, which even at high amplitude levels are barely perceptible: while these may be useful settings for someone who is trying to reduce unwanted pain, they are not much use in BDSM play!

You will also notice that the pulse width and the frequency interact: at higher frequencies you will need to keep the pulse width short enough to ensure there is still a distinct gap between each pulse. Simple maths tells us that at 100Hz, for example, pulse widths above 10ms will result in a continuous current. As is often the case with sensations, marked changes are what makes all the difference. If you have a machine where the pulse width is calibrated in percentages, the length of time the pulse is on will change automatically to keep the same proportions of time spent on and off no matter which frequency is chosen.

The better machines offer other options. For example, my machine (a V-TENS Plus from Body Clock in London) has four different operating modes. On Constant, the pulses are emitted continuously, in Burst they come in approximately one second bursts with a second of "silence" in between. Modulation Mode 1 is the most interesting: here the pulses increase and decrease in amplitude over a two second cycle. The brief periods of relief and the inevitability of the returning sensation are particularly effective in play. Modulation Mode 2 does a similar job for pulse width but I have found it much less useful. Though the

**... you should also bear in mind
that the smaller the point of contact,
the more intense the sensation.**

preset rates of these bursts and modulations are well chosen, a machine that allowed you to vary them would be a further improvement. These different modes are offered because, when using the machines for pain relief, some people report a dropping off of effectiveness after a length of time on one setting. By varying the sensation, you overcome the body's tendency to adjust to the machine — this facility could be useful in a perve setting too.

The Machine-Bottom Interface

How do the pulses make the jump from the machine to the skin? As explained above, for electrical energy to travel effectively it needs a good conductor. The more conductive the path between the machine and the bottom's body, the more efficiently the machine will work and the more intense the experience will be. And there are also practical considerations.

Ordinary basic cables of the sort used for doorbells or cheap audio leads will usually form the main length of the signal path. You need two cores, one for the outgoing signal and one for the return path to complete the circuit. Some cheaper units have cables that are hard-wired into the box, but sockets with detachable cables give a sturdier and more flexible system. Mine uses 2.5mm (1/10") mini-jack connectors similar to those used for headphones on portable hi-fi: these are readily available from electronics shops so you can make up your own leads and contacts. Cables will normally be 1-1.5m (3'-4') in length, and need to be of a kind where

the cores are joined along most of the length but can be separated at the business end, so any contacts you use can be placed a reasonable distance apart.

It's when we reach the other end of the cables and the contact point with the body that the fun choices come into play. Obviously the contacts must be conductive, and make good contact with the body; you should also bear in mind that the smaller the point of contact, the more intense the sensation. Within these concerns, there are many possibilities, but in almost all cases, conductivity gel will make a big difference. This is a non-allergenic, water-based lubricant sometimes supplied with machines and also available from medical suppliers. It is similar in consistency to lubes like KY and in fact you can improvise your own cheaply by mixing KY with ordinary table salt. Try using 1/3 of a teaspoon of salt to 2 tablespoons of lube. Always clean it off toys after use to avoid corrosion.

The cables normally supplied with a TENS's end in square silicon-rubber contact pads about one inch square. You might find that the pads are detachable and the leads actually end in two simple metal plugs that fit into the pads. To use, spread the pads thinly with gel and place flat on the skin, sticking them into place with micropore dressing tape (available from pharmacies). Because the contact area is quite large, the sensation can be diffuse, but these pads are not without their uses.

An alternative is to use salt water to make ordinary cloth conductive. A correspondent of mine suggests saving the elastic tops off old socks for this purpose.

continued on pg 10

Vaginal Fisting

by Carol Queen and Robert Morgan

This article is distilled from notes we have used since 1981 for workshops and lectures. One of us is a great big slut. The other is a little slut. (See their photo together on the cover of *The Guardian*, #10.)

Fisting is an incredibly focused scene. It is for many practitioners, the most profound spiritual, physical, and mental connection possible. But it can be difficult for the novice to know how to get there. Knowing just how far to go and having the skill and confidence to do it well is of course a matter of experience. No matter how many books you read, practical hands-on learning, preferably from someone experienced, is a basic requirement of this art, but you should be aware ahead of time of the techniques that can help make a scene work. Essential knowledge for a satisfying experience includes

emotional openness, spiritual preparation, anatomical knowledge, relaxation methods, and safety precautions.

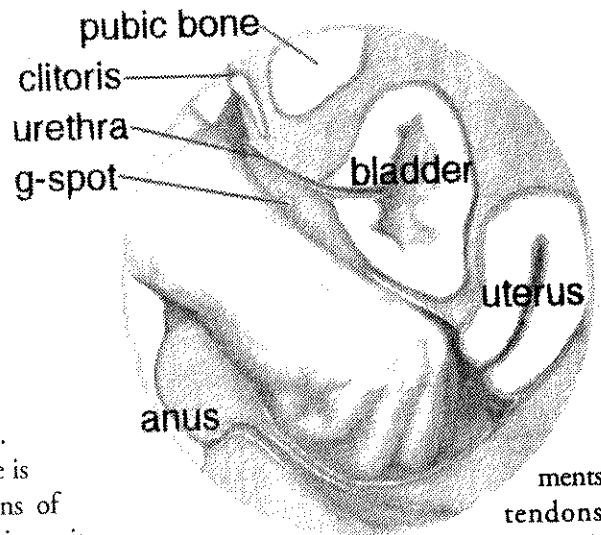
Much of the mystery of fisting lies in the body's ability to do things that culturally it is not supposed to do. Transcending the mundane is one of the basic attractions of BDSM and other types of intensity play, like fisting. Being able to consciously seek transcendence is a spiritual practice acknowledged by nearly every world culture, so if your fisting experiences take you to an altered state, it's no surprise.

Both partners in a fisting scene need to be aware of basic information and communicate as the scene progresses. We address the fister and the fisteer at different times in this article.

Anatomy

We have long recommended that anyone who works or plays in this community learn as much practical anatomy (using real cadavers) as they can. The next step is to forget what you learned in class and pay attention to the person you're with. People's bodies don't read the anatomy books, and everyone varies a little from the supposed "norm."

After taking a good anatomy class you will also be able to identify what you are about to stretch or move with your fingers and hand. Find a willing model to practice on. The bottom will really appreciate your knowledge and sensitivity as you explore all the liga-



ments, tendons, blood vessels, interior muscles, nervous plexae, reproductive organs, and bony areas for both your knowledge and her pleasure. If you can't take a class, at least find a good anatomy text to learn from. (A fun and basic one is *The Anatomy Coloring Book*.)

Learn all basic terms and remember that the 12 o'clock position is always at the front, above the clit, even if she's upside down and backwards! This will give you a way to communicate about possible discomforts, (e.g. "It feels tight at 2 o'clock.").

Explore the *mons pubis* and the pubic triangle for the following wonderful landmarks: the major external reference points are the outer and inner labia (lips), introitus (opening to the vagina), fourchette (where the lips come together above the perineum), clitoris (we love the clitoris, and if you don't know this term, you should not be reading this article! Go home and ask your mommy.), urethral prominence (that area around the piss hole that pooches out when she bears down), urethral opening (piss hole) and per-

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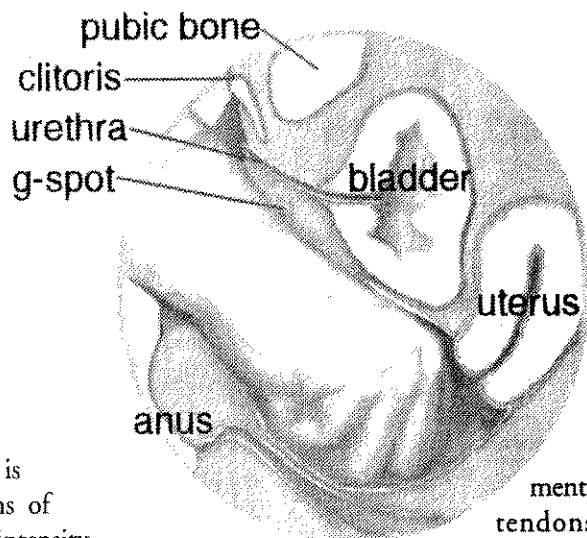
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When things get intense, remember to keep breathing.

ineum ("taint" as in "T'ain't pussy, 't'ain't butt). Don't forget the anus (butt hole). Find them all!

On the surface layer, bilateral to the opening of the vagina, are the two tiny openings to the Bartholin's glands. Centuries ago a physician named Bartholin wondered where the fluid was coming from when women reached climax. His early work is largely ignored by modern researchers but his dissection notes still exist, along with his articles about the internal glandular tissue surrounding the urethra. That tissue — known popularly today as the "G-spot" — is one good reason to do vaginal fisting. It is erectile and sensitive, and when pressed or rubbed can feel anything from pleasurable to orgasmic. It's hard *not* to stimulate the g-spot while fisting.

Further inside and at the 12 o'clock position, we have the pubic bone. It curves down around like an oxbow. Inside at the midline and above the front wall of the vagina is the internal urethra. It feels kind of like a piece of very greasy thin squishy rope and is the bane of some women's existence. At first, do your best to keep your fingers, wrist or any other hard surface from pushing too hard on this area, as too much can cause urethral irritation and screamingly painful urination. Go gently at first. Learn from experience. You don't have to ignore it; some women really like it when the area is pressed or stroked, since the surrounding tissue is in fact the g-spot. Ask and explore!

Running bilaterally along the outside of the vagina, extending into the body attached along the inner margin of the pubic bone outside of the vagina we find the crus (legs of the clitoris). They curve around the vagina like a

wishbone and are an important part of what gets stimulated during fisting. See? The more anatomy you know, the more interesting features you are able to define with your fingers.

Toward the back, you will find the coccyx (tailbone). **Do not push on the tailbone!** Respect it as a limit. Hard, repeated pressure on this little bone can bruise the rectum, even through the walls of the vagina. Learn to go around it by turning your hand slightly oblique (diagonally) as you begin to enter. This usually gives the best diameter of approach. Going in palm up diagonally protects the urethra from your knuckles. But remember that everyone differs and if another position is more comfortable, use that one instead.

Relaxation

The receiver usually needs to do lots of slow deep breathing and must learn to relax the PC (pubo-coccygeal) muscle. Breathe together. Make sure that this is being done mutually. (Trying to fist someone who doesn't truly *want* to be fisted can lead to serious injury.) Use whatever relaxation technique you are most comfortable with. When things get intense, remember to keep breathing. The bottom should be aroused, so use whatever kind of fantasy and sexual stimulation gets her there. If the bottom is fearful or does not want to be penetrated, penetration will probably not happen, and this is usually a place to stop.

Supplies

Lube — lots of it. Try to embarrass yourself with the quantity you pile up

at the check-out stand. Go on — make the clerk wonder about you!

Gloves — your favorite variety. We like latex surgeon's gloves which you can find at medical supply stores. They are slightly textured (so surgeons can keep their grip on slippery instruments) but when turned inside out they are very slick. They're longer than exam gloves, too, and for the fashion-inclined, they also have a nicer cuff. Unless you are "fluid bonded" with your partner, use latex or nitrile gloves (see the "S/Mart Shopper," in #22) and lots of lube. If any irritate her, avoid them.

You will also need:

A hungry pussy.

Time. If you're a novice, fisting is not a quickie scene.

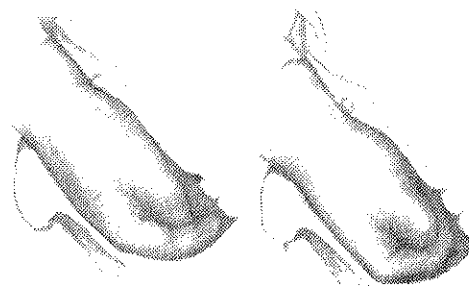
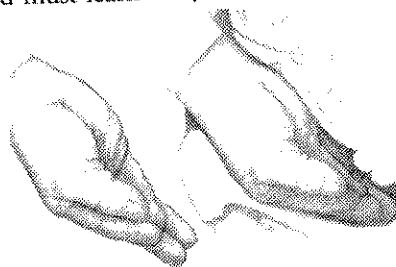
Towels.

Water (for drinking, washing off, re-wetting lube, etc. Useful stuff, water.)

A Brief Description

Beginning fisting is done very slowly and can take a long time — even years. Especially if you have a hand as large as Robert's which is about the size of a three-pound canned ham, but with knuckles.

It is a dance of passion and wantonness mediated by the bottom and con-



trolled by the top. Or is that controlled by the bottom and mediated by the top? We polysexual heavy middles get

continued on pg 14

Vaginal Fisting

continued from pg 13

confused about that. This might be perplexing for those of you who have a rigid idea about how "SM" is supposed to be. A very minor split in the "leather/SM community" says that fisting is not SM. Okay, fine — someone who takes both hands inside her body halfway up to the elbows is not "doing SM" because:

- 1) it is not masochistic/ sadistic;
- 2) the bottom is in charge; and
- 3) we take up sling space all night.

(If they come to take us perverts away, we'll all laugh through the bars of our prison at the bad guys because some of us were wrongly arrested. Our method of transcendence is frowned on by a few self-appointed "experts.")

Start one finger at a time; proceed until you reach the bottom's limits (or the top's). Everyone who teaches fisting



has a different technique for getting past the knuckles or to get the thumb in. There have been week-long events (gender-mixed faerie gatherings take a lot of time) with people hashing out exactly how to glide the fingertips past the cervix or when to tuck the thumb. Then there are the intuitive types. Follow your fingers, gently, very very gently. Your finger and hand position must adapt to the individual being penetrated. Define with your fingers all of the tissues inside. Every time you play with someone new you learn something about yourself, your technique and about them.

As you begin to absorb someone's hand you must allow yourself to relax.

Tighten your PC muscles and breathe in. Relax your PC's and breathe out through your cunt.

Turn the hand so that your index finger knuckle is in about the 2 or 10 o'clock position. This works best for most people. As your hand begins the slide in you must gently resist, at least until you know your partner and your skills better. Go slowly, even if the vagina tries to swallow you whole. Look into her eyes and breathe together. Gliding your fingers around the back of her cervix may possibly allow more room. Bend your thumb and allow your fingers to cover it. Most of the time your hand will want to turn as it enters. Let it. *Voila!* You are making a fist! At this point the bottom is absolutely at your mercy; she must trust you, and you must trust yourself. Breathe with her. Scream with her. Talk wet filth to her. Have her touch your hand as you slide in/out.

Now you are inside. The next place you are going is nowhere physical. Just be there. We recommend staying a while. Let her acclimate to your hand before you start moving or trying to make her come (if she does, she'll squeeze down on your hand, and you may be amazed — or chagrined — at how strong she is). When you want to come out, try to move your hand in the reverse, almost but not quite, like you did when you went in. By turning your hand you begin to break the vacuum created by the tight interaction between hand and pussy. If this doesn't do it, gently introduce your other little finger along the crease of your palm. This can also break the vacuum.

Do not have your bottom bear down while you pull. This is asking to disrupt the round and/or broad ligaments which support some of the pelvic contents. Introduce any hand motions

gently and slowly. Friction is to be avoided whenever possible. The most common fisting injury is abrading the mucosal lining of the vagina. As vaginas are tough, this in itself is not a terrible thing. But repeated injury to the same area can lead to tissue changes, especial-

***Don't pull or push
against anything
that feels
at all tight.***

ly to the cervix. An occasional trace of blood is forgivable. Color every time is a mark of carelessness, roughneck behavior, or too much stress on more-delicate-than-usual tissues.

Safety

Go slow and be gentle. Rowdy, rough fisting scenes are typically done by a fistmaster with years of experience or a fired-up novice with a lack of consciousness. Pay close attention to both; learn from others.

Use too much lube. Use too much lube. I repeat ... Sop those towels.

Wear gloves.

Stop or slow when the bottom says so.

Don't pull or push against anything that feels at all tight.

Trim your nails as short as you can, then file them in a manner which removes any edges and hangnails.

Do not indulge in substances which make it impossible to drive or talk to others. This goes for the bottom as well as the top. If something happens, you will need your wits.

Do Kegels, also known as PC exercises. Their side effect is a better appreciation of orgasm (tough, huh?) as well as more vaginal flexibility. Besides, the fear that fisting will stretch you out too much can be taken care of by doing

continued

those exercises. If you don't know how, look them up.

Troubleshooting

Okay, so you got to four fingers with your thumb neatly tucked in between them (aka the duck position) and you couldn't get past the thumb or the index finger knuckle.

Try: More lube. More time.

Visualize pointing with your index finger and try to do so, just don't extend the finger tip. Keep your finger hooked toward your palm.

Have your bottom wear progressively larger butt plugs until your next date.

Put three fingers in from both hands and pull gently out to the sides, stretching her.

Ask someone to show you how. (This method is very honorable.)

Stretch your hand by putting your other hand on the back of your fisting hand and squeezing, collapsing the little finger knuckle to the index finger knuckle over your palm. Repeat daily until you can touch your knuckles.

Possibly most important: Get her aroused. Vaginas are the portal of entry for entire baby humans and are very flexible and powerful. If she wants it enough, she can have it. Maybe not this time. But maybe the next.

Open your fingers and thumb a bit to help stretch inside. Breathe.

Internal Damage and Other Cautions

Blood drip is tolerated only if menstrual. If you can't see where blood is coming from, get a health care worker to check it for you. Unless you have been trained to assess trauma, leave it to the professionals. Unexplained blood from any orifice must be explained. Go on, look inside there. You just had your whole hand in, after all.

In the vagina, past the PC muscles, there are few if any pain receptors. There are stretch and pressure receptors

Pain is an indicator to slow down or stop.

which are capable of causing quite voluptuous sensations — feelings of pressure and fullness. But she is not likely to feel pain inside the vagina, even if you are doing damage. (If you traction the labia into the vagina, she might feel pain.) Pain is an indicator to slow down or stop.

If you have had a surgical modification to your vagina (including vaginoplasty or hysterectomy), be aware that your anatomy is now probably known only to the surgeon who did the work. Ask for information. Don't hesitate. If s/he balks, request in writing all records and surgical notes and have your neighborhood ex-positive health care provider help you interpret them.

If you have had PID (Pelvic Inflammatory Disease) or any other adhesion-causing condition, go very slow. If you have hardened arteries, diabetes or any degenerative nerve or vascular condition, we would recommend checking with a health care provider; ditto if you have had problems of an ovarian, uterine or cervical nature, including an abnormal Pap test. If you're not sure whether you have such health concerns, why not make an appointment for a physical now? It's what any athlete (including sexual) ought to do before going into training.

If she's pregnant: You really shouldn't, but if you must (and are without com-

continued on pg 47

THE AUTOEROTIC CHAIR

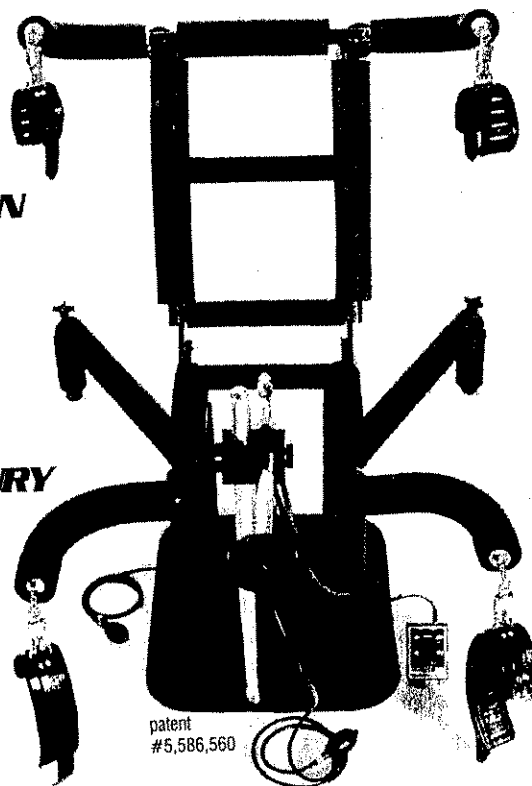
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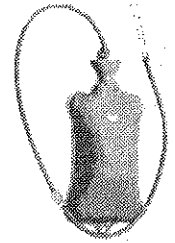
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An Introduction to Enemation, Part 3 The Allure



by Mitch Kessler

Leaving the Medical, the Mystical and the Freudian to one side for the moment ... many people find that internal bathing feels good — or feels bad in ways that they like. They may find comfort in the warm fullness, or romantic distress in the dilation strain and cramping. The payoff may be in the discharge with its stimulation of the anal sphincter — and in men — the vibration of the prostate.

Some receivers get a feeling of purification and internal “lightness” following an internal cleansing. Many experience both the retention and the aftermath as an experience of deep relaxation. The retention phase seems to be more meditative ... the aftermath more like post-orgasmic languor.

Curiously, both Dr. Harvey Kellogg and Mahatma Gandhi saw Enemation

as a means of preventing masturbation. Each considered total “continence” an absolute prerequisite to intellectual, spiritual and (in Ghandi’s case) political development as well. Ghandi went so far as to declare that enemas were, “to the body what Prayer is to the Soul.” Both men idealized celibate marriages, minimum body fat, abstinence from alcohol, stimulants, meat and sugar — and daily enemas. In the case of the Mahatma, being allowed to enenate the Great Soul was a special honor and favor, marking the enemator as an Important Person in the Congress Party or a close personal associate of their Guru. Were these fellows and those who shared their beliefs expressing erotic sexuality rather than eliminating it ... so to speak?

Freud would certainly have thought so — for whatever that’s worth. And since the Analytical school of Psychology flourished at a time when enemation was a routine part of child nurturing ... and of sexual child abuse ... its practitioners have produced many interpretations of enema behaviors — each with a grain of truth in it, somewhere.

Archetypal aspects of enema pleasure:

Particularly obvious is the enactment of impregnation, gravidity and childbirth in the enema experience — making it particularly alluring to men who do

not experience these milestones personally. In the same frame of reference, the receiver can be seen as connecting with the infantile self, through induced helplessness and surrender of responsibility. Further, while the recipient might view the enema tube as a surrogate penis, it could equally well be a symbol for the umbilical cord creating a “Return to the Womb” experience. Regarded as descriptions (rather than reasons for a lifetime of costly neurosis-curing therapeutic sessions) these perceptions are valid enough to be instructive.

Freudian doctrine would also postulate that an adult enthusiasm for enemas, either recapitulates a childhood trauma or compensates for a childhood deprivation. Come to think of it, Freud and his later adherents focused a good deal of attention on the crossover between the digestive and erotic functions ... which, stripped of their usual parental and judgmental language — might be worth reading up on.

However, the idea that enemas might just FEEL good, would not have occurred ... or appealed to — Drs. Kellogg, Adler, Jung, Freud, et al. ♦

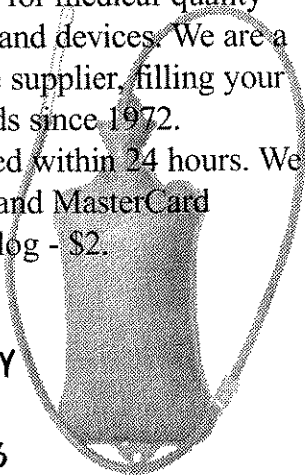
(Mitch Kessler is the Editor and Co-Publisher of The Guardian.)

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Latex Allergies

by Robert Morgan

Latex is usually made from the sap of the rubber tree (*Hevea Brasiliensis*). Collected by hand labor in the manner of maple syrup, it is shipped to local factories in South America and Asia or sent to the country of manufacture. Pure latex is very biodegradable. Indeed, as some of you know, your lovely fetish garments lose their stretch and in time "glom" together, or dry up and crack apart. This is an organic process which provides wonderful opportunity for vegans (vegetable-only eaters) and animal-rights activists to wear erotic outfits which turn heads in homes, dungeons and alleys worldwide, without having to harm living, thinking, feeling critters.

Being the sap from a living tree, latex has proteins in it and in the manufacturing process it is mixed with all kinds of substances to which people may become sensitive. Allergies to latex are possible and have been clearly documented in health care. If you are sensitive to latex, let your partners (and your doctor) know!

As latex is modified into the useful and sometimes devastatingly beautiful tools, toys and garments we use, it goes through a lot of steps. At each step something is added or removed. Quality control of tanks and collection cleanliness adds a minute level of contamination to the sap. The most common contaminant is ammonia. When we open a box of cheap gloves or a bottle of raw latex we can clearly smell this. The ammonia is added in the field to keep the latex in a liquid state during collection.

Additives

The sap is screened of debris (bugs, leaves, perverts, etc.) and mixed with chemicals to make it easier to handle. The chemicals provide wanted characteristics

... chemicals added to latex
...are one of the major causes
of "contact dermatitis"

for the product: accelerators, which speed drying on or in the molding form; antioxidants, preservatives and colors are added to assist with commercially desired product qualities. Sap is usually mixed with a coagulant (calcium carbonate). A mold release agent is also added. Sometimes it is cornstarch, sometimes calcium carbonate.

A hardener is added too. What you have now is called a "slurry". (For those of you into rough trade, calcium carbonate is also used in the concrete industry.)

Some common chemicals added to latex are: Thiram (antifungals); MBT (mercaptothiobenzothiazol), Carbamates (stabilizer); Tetramethyliuram. Some of these chemicals are used to help with durability and stretch. They are one of the major causes of "contact dermatitis"-type allergic reactions.

A mold is dusted with a release agent and dipped in slurry. It then goes through an oven. If it is, "hypoallergenic" latex, it is chlorinized (great stuff, yum) and neutralized to

continued on pg 18



Latex Allergies

strip out the additives. After that it is removed from the mold. The mold forms come in every shape imaginable, from flat, for those handy sheets some of us love, to very convoluted and difficult-to-use devices like catheters and fancy enema tubes (now stop drooling and read on).

About gloves:

U.S. quality control allows for 4 gloves in a thousand to have holes in them. This counts for surgical gloves as



well. Gloves are tested by pouring about a quart of water in them and watching for leaks. In the U.S and most industrialized countries, talc and rice starch are outlawed in surgical gloves (but not in examination gloves, the kind most of us buy), because there are indications that talc and rice starch may cause granulomas in surgical wounds.

Basic Types of Allergy

I. Immediate - Type I - Causes systemic response. Immediate allergy (aaaa-choo!) or, like a bad allergy to bee stings, this can become a medical emergency due to swollen airway, loss of breathing and anaphylactic shock. In this instance knowing CPR will not help — knowing an emergency number does. Having a “bee sting kit” might help too. Talk to your Doctor.

II. Delayed - Type IV - Contact dermatitis or bacterial allergies are a couple of the common forms. These allergies happen after days to years of

continued from page 17

exposure. Occasionally they can convert to Type I allergy.

Some handy little examples: Let's say you are very susceptible to latex allergy and have a family background and history of anaphylactic response to latex. You go to the hospital and they put a latex catheter in you. Boom! — You go into shock and the medical crew scrambles furiously trying to save you from your own allergy.

This is a very rare reaction. Please don't go running about in circles warning everybody in your community that people are dying or might die due to latex use! Such irresponsible behavior is tacky, and death due to latex use is incredibly rare. To put it in perspective, the CDC reports death due to latex allergies as a very small number. The rough numbers show that in the late 1980s to the early '90s about 15 people died due to latex catheter use in hospitals. This is more people than the CDC reported dead due to consensual breath control (none), but far fewer than the number of people who died from HIV-

or other extensive exposures to latex, e.g. dishwashing gloves, sewer-worker gloves (my fave!), fetish clothes, or catheters. If you have been a health care worker, I'll bet you already know your risks.

OK, so you are mildly allergic to potatoes and thiram. (Yeah, OK, you work in a thiram factory.) After ten years working in the thiram kitchen washing dishes, you have eczema on both hands. Or every time you use a condom, glove, dam, latex enema tube, rubber opera glove, diaphragm, catheter, latex garter belt (even latex thread in your shorts or socks), the part of your body that came into contact with the latex has a S.H.A.R.P. response (Swelling, Heat, Altered function, Redness, and Pain — all basic indicators of injury). Or, every time you use a latex product with penetration you have itching or some irritation or bleeding, even when you change to a different lube or a different brand.

The problem with latex is that repeated exposure can possibly cause dermatitis response in as much as 16% of regularly exposed people (from a commercially-based hospital staff

The problem with latex is that repeated exposure can possibly cause dermatitis response ...

.....
related infections that latex use (i.e. condoms) might have prevented.

Don't believe me? Go ahead and look it up. The CDC maintains an easy-to-use website. (www.cdc.gov)

Are You Allergic?

To find out if you are predisposed to latex sensitivity, look for allergies to kiwis, avocados, bananas, nuts, cherries, peaches, chestnuts, tomatoes, or potatoes. Also be cautious if you have had any repeated/prolonged surgeries

.....
study). If you are having problems, contact your health care provider. You might use nitrile gloves, (see “S/Mart Shopper,” in Issue #22 of *The Guardian* for information on where to buy them.) skin sealant or a poly material barrier beneath your latex. Use hypoallergenic products whenever possible.

Factoids:

Between 1988 and 1991, the FDA (Food and Drug Administration)

continued on pg 19

reported 44 reactions (reactions do not mean deaths) to condoms out of a possible 4-8 billion condoms served. In my opinion you have better odds of dying due to exposure to the gas in a manure pit! (Don't hold your breath, folks, that's another article.) Divide 4 billion into 44 and you get a little teeny tiny number with lots of zeros in front. Meaning that, while there is a problem, reactions account for a very small percentage of condoms used.

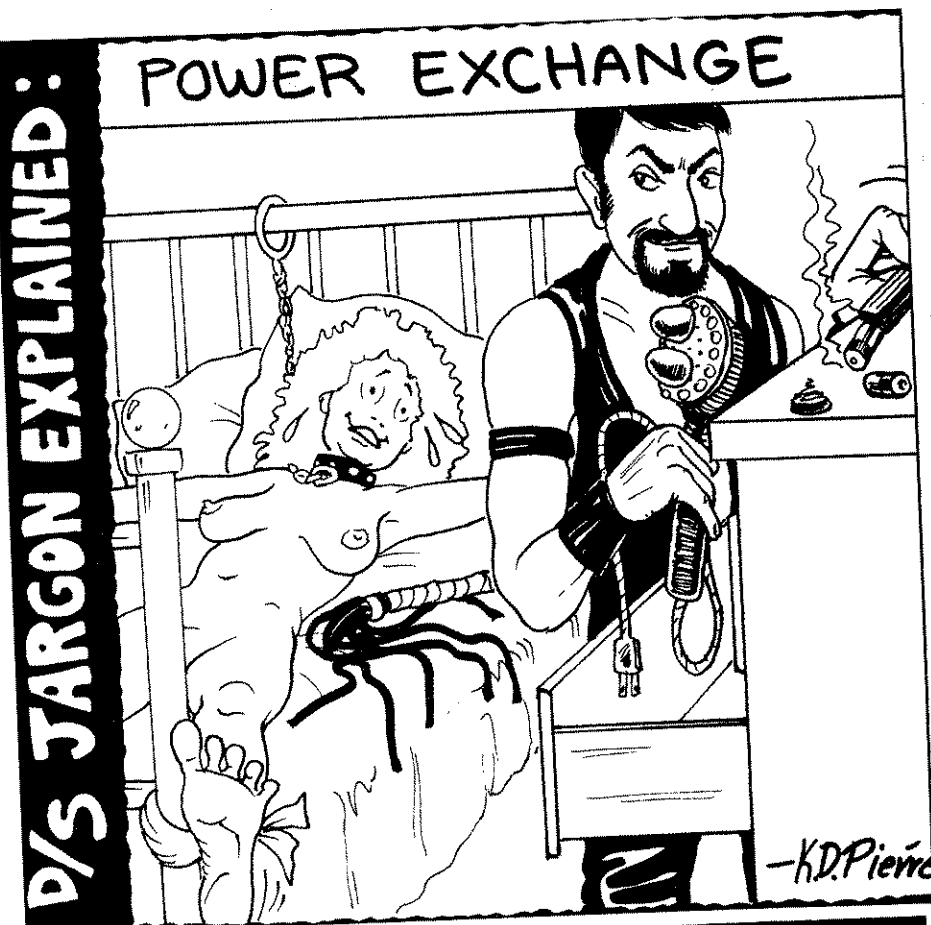
♦The material that causes an allergy is called an allergen.

♦The pH of most latex gloves is usually about 7.0 - 8.0, slightly acidic (pH neutral is 6.0).

♦The general public has about a 1% risk of latex allergy-like dermatitis. Nurses in the operating room have about a 6% reaction rate. General hospital workers about 1.3%. Surgeons have about an 8% risk. One commercially generated study theorizes as much as 16%. But this was done by a company who sells hypoallergenic gloves!]

Any numbers which I use are derived. They are based on CDC (Centers for Disease Control) reported incidences usually occurring in hospitals. (www.cdc.gov) people in hospitals wear latex a lot more than most of us do (Envious? Go to medical school and get your degree). I am applying these numbers to latex use in the BDSM and fetish community in general. I have no intent to mislead, but these numbers are applied from another industry and open to question.

If, however, you daily wear a latex butt plug inside your latex pants under your latex garters while wearing a latex harness with a latex coat and use a 24-hour-a-day latex catheter — and you haven't suffered any ill effects — I think your odds are good of not having any problems. But if you do have any difficulty with your outfit, call me; you sound very interesting. ♦



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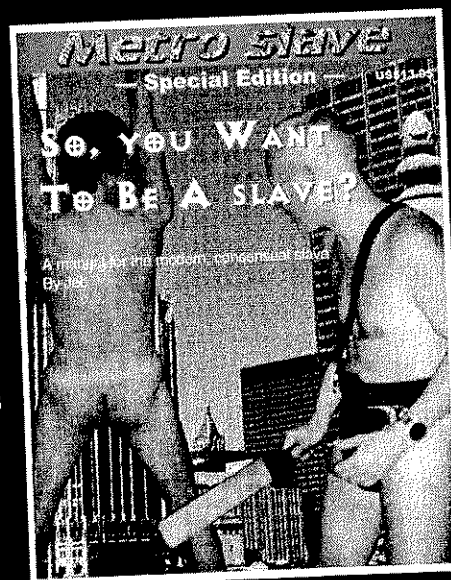
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(Music is) ... a sonic river for you to set any number of activities adrift.

most of the scene; instead you will be aided by its suggestive nature, a sonic river for you to set any number of activities adrift.

Music can provide an excellent backdrop for maintaining focus points and prolonging concentration. Don't consider music filler for your lack of initiative. Use it, work *with* it, against it, alongside it. It is an important creative tool.

Using Sound in a Scene

If you want to create a mood in your submissive by using some fairly loud music, but you want the room quiet enough to hear his/her reactions, especially the breathing, get a pair of headphones, the tiny thin ones that look like a hair band and fit right into the ear. This way you can set the volume loud enough for your sub and still hear enough to know where you are in the music. If you are going to work consciously with the music, it helps to know it well. Headphones can also be incorporated into a football helmet or other kind of hood. Sound becomes much more effective when visual input is shut off.

I also suggest that you make your own tapes from the music you like. Sequence the tracks in a progression that best suits your intentions for the scene. Think about silence and the use of it between tracks. How much space between two differing moodscape? Maybe none. Try to use 120-minute tapes that give you an hour each side. If you have a reversible deck, be aware of where each side ends. You might not want so much silence between the last

track on the first side and the first track of the second side. And many of the newer CD players and tape decks have a fade button to fade into a track or out of one while you are record-

ing. You don't need a fancy mixing setup to make effective tapes.

Another good method for ordering tracks is to use a programmable multiple CD changer. It is easy to make a program on most players. You can glean the best of five or six CDs and mix them at the same time. Even if you cut out half the tracks you should get at least two and a half hours of uninterrupted aural incense. You might want to keep the CD changer in another room than the one you're using or put it in a cabinet. Changers can be noisy as they shift discs and look for the next track.

Of course, there are plenty of times where music is not necessary or appropriate. After all, sound exists because it moves on top of silence. Silence allows sound to exist. We are really never completely without sound. When all external sound is removed you can hear your blood pumping through your body.

All our senses can and should be emphasized in BDSM situations at various times. A truly adventurous spirit will explore every nook and cranny available in these perception realms and learn to use them as as effectively as they would any other accessory in an SM context. How you use them is of course up to you. The possibilities are endless! ♦

(TruDeviant is an artist and a writer living in NYC. Unusual music is one of his fixations. He has an MFA in Electronic Music from the Center for Contemporary Music at Mills College.)

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Listening in the Dark

Make music an integral part of your scene



The impetus for this article came from reading "Mood Music" by Liz Highleyman (*Cuir Underground* Issue 3.4 May 1997). I was a bit disappointed to find very little mention of the truly creative, inventive, inspiring, darker music that has been produced in the last few years.

One of the reasons this music is not used more often in BDSM contexts is because unless you are familiar with it already, you are not going to learn about it through regular means. The amount of this music produced that actually gets played on American radio is frightfully low. And the little that does seep out over the airwaves is from small college stations at 4am. In other words, you have to be actively on the prowl for the best in current music with that special, dark edge to find it.

Since people involved in BDSM enjoy activities which are often esoteric and eccentric, they should have access to music that is equally unique and off the beaten track. The information that follows should save you some time!

Sound in a scene

Sound is important in any BDSM scenario, whether there is a lot of it produced, or it is intentionally prohibited. Sounds can thrill, titillate, subdue, invoke, encourage, mask, instruct, jar, direct, distract, control, threaten, accentuate, implicate, soothe, hurt, heal, destroy, create. And because of their power, sounds should be considered very carefully in an evolving scene.

There are three types of sound possible in a scene:

First, the sounds of the participants: harsh instructions, intense whispers, loud bullying, pleading, breathing, choking, sighs, groans, moans, sobs, growls, screams, slaps, whip-cracks, creakings of new leather, the clink of metal on concrete, boots on the hardwood floor, the unrolling of Saran Wrap™, the wet noise of lubricated

**The power
of music itself
is usually lessened
or overwhelmed
by lyrics ...**

objects in motion, the screech of latex, a zipper unzipping, padlocks locking in place, a clasp coming apart, wood on flesh, jets of liquid making contact, the striking and flaring of a match ... finish this list yourself. The sounds of observers in a public scene could be included here.

Next, there are the sounds that come from the environment uninvited, such as the noise of neighbors through the walls (maybe banging on them) and street noise. Perhaps the worst catastrophe of all, someone else's music bleeding into the room! All the more reason to get your place soundproofed if you don't have a basement dungeon. However, if you are outdoors in the wilderness, the sounds of nature add a special flavor to things.

by TruDeviant

Music

Finally, there are the sounds that are *chosen* to accompany the scene: the music.

This is where the scene-maker has absolute control, so why not use it creatively and be aware of the possibilities? The selection is impressive. Why not consider your music for a scene as carefully as you select an implement, or an item of fetish apparel to wear? Don't neglect the power of this aspect of scene-making by settling for whatever music you're used to or is easily available. Using music you're not familiar with can bring about new twists in an overused routine. And as you get comfortable with it, a particular mental state can develop with each musical mood.

My list of favorites is not meant to be "complete." It is music that I have found to be most effective in a number of different situations. The majority of it is without words. The power of music itself is usually lessened or overwhelmed by lyrics and rarely do words add anything to the amazing quality inherent in good music to invite feelings to arise from a place within a person that is not language based. You can, of course, appreciate music intellectually, using ideas to interpret it and understand things about it, but that is not what is important in a BDSM scenario. What *is* important is the power of certain music to instill a mood or to facilitate a responsive rapport between scene mates. Music can often be a feedback lubricating device! I hope you will not be deeply *listening* to the music for most of the scene; instead you will be

which abruptly picks up into a healthy beat-driven forty minutes of haze that includes some dub and just a nice collection of sounds.

Jon Hassell is an artist you may be familiar with. He has released many sultry electronic-trumpet soundscape CDs since the late seventies. These are the discs that I use most often. Each of these discs features Hassell's trumpet altered via computer and electronics, but with different percussive and world music settings. A bit on the new age end of things, but rises way above trendy spiritual posturing to a musical plane that radiates a kind of blissful struggling. You can never have too many of his disks handy.

"Vernal Equinox" on Lovely Music (LCD 1021)

"Fourth World Vol. 1 - Possible Musics" on Editions EG (EEGCD 7)

"The Surgeon of the Night Sky Restores Dead Things By the Power of Sound" on Capital (CDP7 46880 2)

Techno/Dance/Whatever

Some people resist any kind of throbbing dance-oriented music during a scene, and they have a point. But if you don't want to use this *in* a scene, use it *before*. The following disks are a bit more "pop" ular than the others I've cited, at least to the early twenty-something crowd, but there is a very nice level of sophistication in some of the new "club" music. There *is* a place for this music in certain scenarios.

Underworld is the most popular of anyone I've listed, and I like them for a number of reasons. The music vacillates between impending doom and a sense of awe and wonderment. It is energetic, sometimes wild, and can make someone feel like doing a lot of things. About half their tracks have lyrics, but they are usually spoken or barely sung. The lyrics are nearly non-narrative, but have a nasty, seedy edge to them, occasionally a bit corny, but since you just want the feel and you're not listening too closely, it doesn't matter. But this stuff can really tweak a scene just at the right moment!

In order, I recommend:

"Pearl's Girl" ep on Wax Trax (TVT8748-2), "second toughest in the infants" (TVT7240-2), and "dubnobass-withmyheadman" (TVT7217-2). Each of their discs go through many different moods and paces. They are not stuck in a groove or at least not for very long.

"Last Train To Lhasa" by Banco de Gala on Mammoth Records (MRO115-2P) is a double CD set that really makes things open up. It is two hours long and one track

just flows into the next. Sounds and voices (some singing) from Tibet are built up over a gliding beat that shifts and changes the mood within an overall Middle Eastern setting. Exhilarating and not particularly dark, but built for the long haul.

"Dressing for Pleasure" by Jon Hassell Unlike most Hassell disks, this music is based on pure hip-hop sensibility with a science fiction flavor. Not many lyrics and much more hard-hitting than what he usually does. Rap rhythms are laid down in a context that becomes something else altogether.

Orchestral and Acoustic

Those of you who have valiantly worn down your Mozart and Wagner LPs over the years and have an enduring passion for acoustic music, but still want something new sounding, consider these options:

Various works by Witold Lutoslawski that use a fresh vocabulary set in classical forms: Piano Concerto #3, Chain 3, Novelette on Deutsche Gramophone (431664-2), Symphony #3 on Philips (416387-2).

Also try any of the orchestral works of Giacinto Scelsi on Accord. He wrote works imbued with mystical aspiration. My personal favorite is a disc with three shorter works on it: Aion, Pfhath, and Konx-Om-Pax (Accord 220402)

The Sonatas for Prepared Piano by John Cage are very special works of odd beauty with an Eastern attitude. The collection on Tomato Records is quite good and not as expensive as the Wergo recordings from Germany.

The last recording is a phenomenal gem from Iran. It is a brilliant example of classical Persian music performed by Mohammad Reza Shadjarian & Ensemble Aref on World Network (LC6759 - 52.986). The piece is called "Dastgah Chahargah". Anyone who likes to work with ancient world music will find something very inspiring in this recording.

Most of the CDs in this article can be purchased at Other Music in Manhattan. They do mail order. (212) 477-8150.

The orchestral/acoustic discs are available at Tower Records and some big chain stores, but you may have to look a while, if you don't order them through the mail.

Any questions, comments, disagreements, additions or omissions, can be sent to me here at *The Guardian*, or to TruDeviant@aol.com. ♦

Listening in the Dark Playlist

TruDeviant's Favorites for your Scene Pleasure



I have included a few CDs with words or sung lyrics. There are a few that work for me. When there are words, I will mention it.

Nearly invisible music or sonic wallpaper.

This kind of music is heatless and drone-like, but it can be the perfect non-intrusive aural ooze to make your mood.

"Continue" by Lull on Release Records (RR 6949-2) Mike Harris uses electronic drones and fuzzy washes of sound to make a 60 minute sound mood that gradually builds and changes in subtle ways. Very sinister ambience for those who want to create a long sustained feeling. Also by Lull, "Cold Summer" on Subharmonic Records (SD 7013), a submarine dive into the depths of the murky, rumbling waters of the known self on four long tracks.

"Hz" by Main on Beggars Banquet (HERTZ 16 CD2) One of the most alien soundscapes I know — 2 hours of guitar in a stream of quiet, unsettling riffs with no recognizable landmarks. Turned way up or way down, its subtle, impersonal, yet inviting character will penetrate you eventually. Remarkable!

"Stalker" by Robert Rich & Brian Lustmord on Fathom (HS11059-2) is another kind of drone music, but with a lurking intensity. Eight long tracks that work smoothly in succession.

"The Sombient Trilogy - A Storm of Drones" on Asphodel (0966) is a compilation of electronic and sound collages by composers and sound artists mainly from the US and Europe. Long tracks establish otherworldly sound locations in your arena of play. Almost four hours of music for less than twenty dollars.

"Blood Music" by Chapterhouse translated by GlobalCommunication into "Pentamorous Metamorphosis" on Dedicated has a light airy feel. It is electronic trance music that moves through five phases of development in the course of an hour or so. This music has a quality about it that makes time slow down and it has a soft insistent momentum.

Electronica with beats

This can be great in a scene, especially one involving slapping, paddling, whipping, hitting. These activities

produce their own wonderful sounds and patterns and it is understandable that music with beats is avoided in some cases for this very reason, but sometimes an arresting rhythm is something to work with -- or against, particularly if the music's beat is quirky in some way and the music isn't too loud.

"Amber" by Autechre on Wax Trax (TVT7230-2). From 1994, this CD is somber, chilling, creepy, but coldly beautiful and seductive. Haunting, intelligently organized, slow beats, wicked, powerful! It's not dance music! While the sound is related to techno in a way, it has more ambient features, not manic at all.

"Tri Repetae" by Autechre on Wax Trax (tvt7239), a specially priced two CD set, is my current favorite. It has a careful diabolical edge. Something seethes underneath the brittle synthesizer moans and crisp beats. I've had this a short time but have used it many times already. It may be the least intrusive Autechre I know and on the whole, the best so far. Get some! NOW!

"Chiastic Slide" by Autechre on Warp Records (CD49). This disc sounds like another band completely. Well, almost. It is crunchy, dirty, twisted beats and gritty electronic textures that shift into new patterns and speeds. I have timed some very successful scenes to this disc. This music is a bit difficult at first, but its metallic sheen and its distracted sense of detachment can help push things in an interesting direction.

"ZandER" by Scorn on Invisible Records (INVO76CD). Just plain deranged! Nine tracks, all of them edgy, but not hard-driven like heavy metal or rock. Heavy, erratic bass lines flowing under simple beats with squirming electronics moving above it all. It has a kind of "nowhere" feeling that creates a tension in the air that longs to be resolved. A music that can spawn surprises.

Try also the Scorn ep "Lick Forever Dog" on Relativity Records (88561-1154-2) More aggressive feel on tracks like "On Ice" and "Heavy Blood." And I just got a very long Scorn disc, "Logghi Barogghi" on Earache/ Scorn (Scorncd3) "spongie" and "pithering swat" are my favorite tracks so far.

"Necropolis" by DJ Spooky (AKA Paul Miller) on Knitting Factory Works (LC5650) This one captures the spirit of his live performances, starting out with about twenty minutes of ambient heatless electronic wizardry

*Fiction that lacks any descriptions of sex acts
is probably not smut, no matter how good it is.*

Men & women are different

Amateur male and female writers have dissimilar styles (though the better you get, the easier literary cross-dressing will become).

At its stereotypical worst, male-authored erotic fiction reads like a home repair manual. Everything is measured: penis are described in inches; women introduce themselves to the reader by stating their bra sizes (often using odd numbers, something you'll never see in "Victoria's Secret") and improbable height-to-weight ratios; orgasms are counted in large whole numbers even though most women find that they all blend together after the first one. Bondage scenes contain enough elaborate descriptions that the reader must draw a diagram to figure out which part of what person is where.

Women's writing, on the other hand, more typically falls victim to melodrama. Characters spend a greater portion of the story agonizing over whether or not they *ought* to have sex than having it.

Women writing "gay" fiction often resort to the romance-novel device of a wounding misunderstanding, a real or symbolic rape, to introduce the characters and coax them into bed. One suspects that the author feels so guilty about enjoying the sex in her own story that she substitutes emotional anguish for a good, honest flogging and kills off all her characters at the end rather than allow them to admit that they enjoyed it.

S/Mut needs sex

Both genders suffer bouts of timidity and politics. A story may contain wonderful characters and a gripping plot, but the bedroom door shuts in the reader's face. Fiction that lacks any descrip-

tions of sex acts is probably not smut, no matter how good it is. Be bold.

Your story needn't read like an anatomy lesson, but even timid readers will appreciate your illustrating throbbing cunts and spurting come with the same attention to detail that you lavish on spreader bars and lingerie. You may be surprised to know that according to Cecilia Tan, editor of Cirlcet Press, the number one reason that she rejects submissions is because they have *not enough sex*.

Be true to your characters

Political discussions are a valid form of communication in the S/M community; however, disguising propaganda as pornography won't win you any converts, turn anyone on nor get them off. Don't put long arguments about safe sex or whether or not feminists can be submissive in your characters' mouths.

Readers, regardless of gender or orientation, are often looking for the same things. Most of us already know how the equipment works. This isn't sex ed. Provide your characters with features and descriptions that will engage the reader's sympathies (or repulse them, in the case of villains).

What do your characters do when they aren't in bed?

What do they eat?

Where do they go out for dinner, and who pays?

Where do they live?

Do they have histories of past relationships?

Do they have children or pets that interrupt them during sex?

Are they all thin and blonde?

A character whose fetish for Latex dresses destroyed his last relationship and his credit rating will bestow far

more erotic tension upon a story than one who has a nine-inch uncut cock and not a care in the world.

My final warning is to be careful of how you use humor. An astounding number of Cirlcet Press rejects are simply satirical tales of large-breasted, horny women who come from outer space in search of sperm for their manless planet. The stories are rarely as funny as the authors seem to think, especially after the first dozen or so.

But the greatest flaw is not a lack of originality, but a sad need to apologize for sex by making it look as stupid as possible. Not only does buffoonery undermine a story's erotic appeal, but also it panders to those who believe that smut deserves no constitutional protection because of its poor quality.

I'm sure everyone can think of examples of good, hot smut that violate each of my suggestions. But remember that these are only suggestions. Take them as points of departure, not iron-clad rules.

And remember, just as in bed or in the dungeon, you can get away with a lot more if you're good. ♦

(Lauren Burka's short stories appear in , Tales from the Erotic Edge, and other Cirlcet Press anthologies, as well as in, By Her Subdued, edited by Laura Antoniou. She considers excruciatingly correct writing an indispensable skill in both her professional and private lives. She can be reached here at The Guardian.)

Writers, please note:

The Guardian is a factual, practical journal of BDSM realities. We do not publish fantasy, poetry or fiction.

However, **Lauren Burka's** article can be helpful for informational articles as well.

Please see the Writer's Guidelines on pg. 51 to learn more about our requirements and preferences.

The Editors

It's Not Erotica. It's S/Mut!

by Lauren Burkea

Once upon a time, fans of smut fiction could fit their entire collection in a milk crate, suitable for hiding in the closet when Mom came to visit. The only alternatives to sad, repetitive, homophobic porn novels were a few Victorian and classic reprints, a tattered copy of *Sleeping Beauty*, and a steady trickle of gay publications, if you knew where to find them. Now several presses specialize in

sexually explicit, kinky fiction, and would-be readers don't need to travel to poorly-lit porn shops with sticky floors, unless they want to.

While these new books and periodicals do not lack for readers, there is a shortage of quality writing to publish. You won't get rich writing smut, but you may find that talented amateur writing will earn you enough money for a few extra toys, and even more books!

Writing and reading your own pri-

vate fantasies is a powerful sexual act, even if you have no wish to publish. Share your stories with a lover. If you find yourself tongue-tied in bed and too embarrassed to ask for the sex you want, try writing it. Stories are like orgasms: the more you have, the better they get.

Write what gets you off. If your fiction doesn't make you wet or hard, it won't appeal to your readers either. On the other hand, many people who don't find your favorite perversions appealing will be aroused by the emotion and enthusiasm you express. Don't be disturbed if you become so excited while writing your story that you must stop and masturbate. You're not on a deadline, and besides, you're supposed to take typing breaks! It may take longer to complete a story if you keep getting turned on, but then you'll know you are on the right track.

Respect your readers

While you may never meet your readers in person, have the same respect for them as you would for a treasured bottom. Even submissives who adore humiliation in a real-life scene won't find bad grammar, cliches, spelling errors, or confusing descriptions arousing.

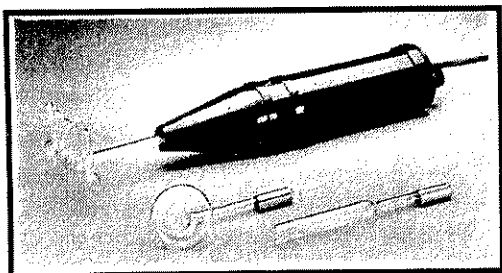
Misspelling "masturbation" or using tired old puns on "learning the ropes" will get your story tossed into the rejection pile. The more controversial your subjects, the less forgiving readers will be of errors.

If your last writing project was that sophomore English paper, you may need to sharpen your skills. I strongly recommend picking up a copy of Strunk and White's *The Elements of Style*. Fortunately this book is available for free on many web sites, and is short and pleasant to read.

Never try to pass off a fictional story as true. Unless you are a talented, disciplined writer, factual errors will tip off your readers, who will exercise their safeword and put the story down.

continued

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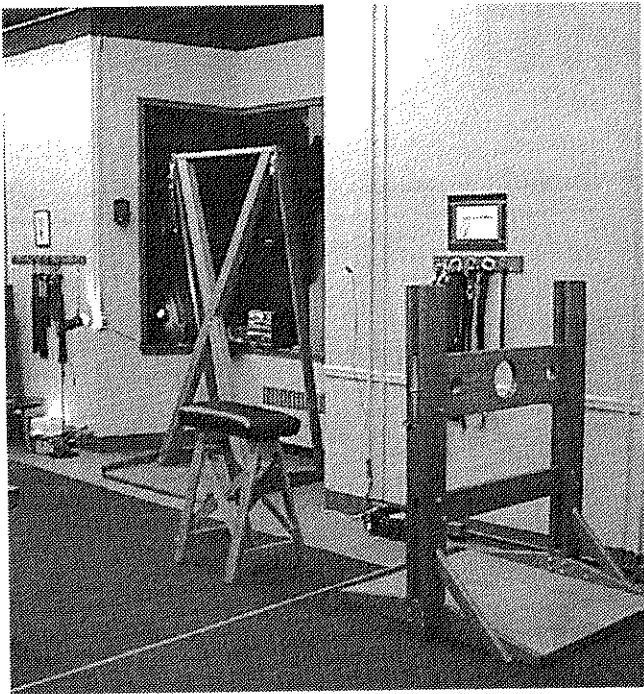
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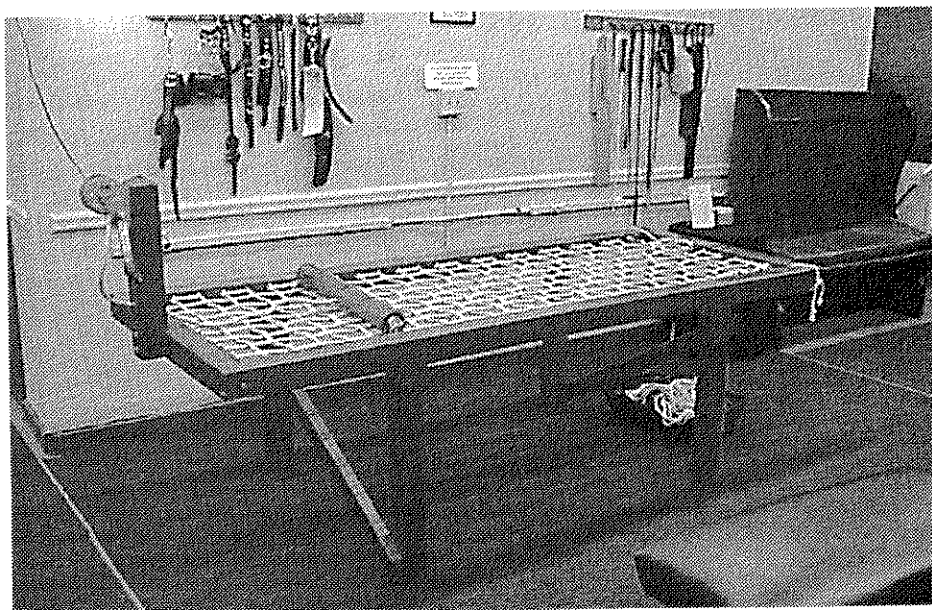
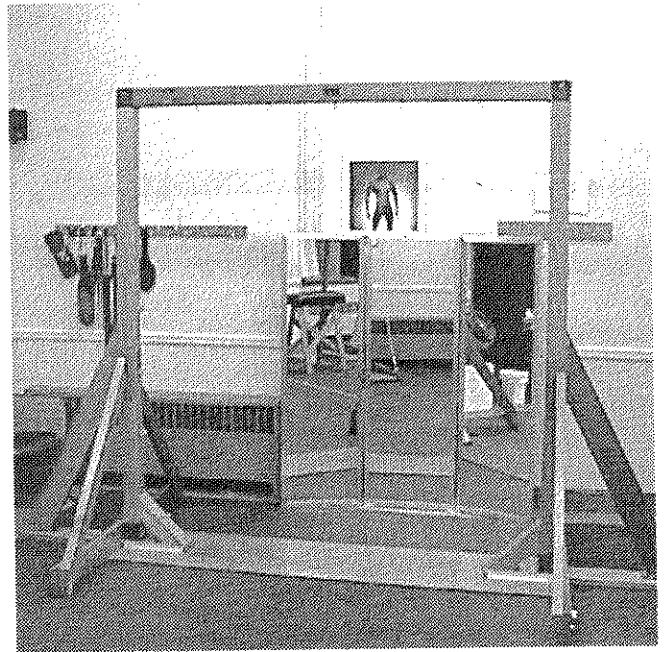
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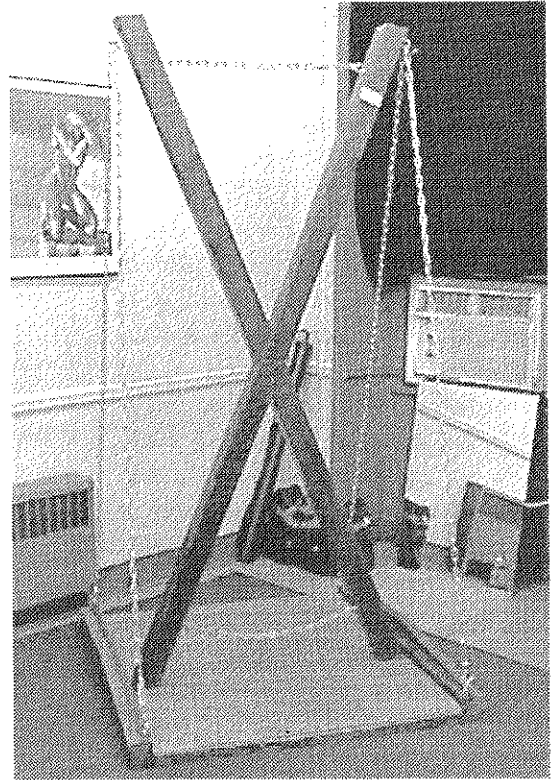
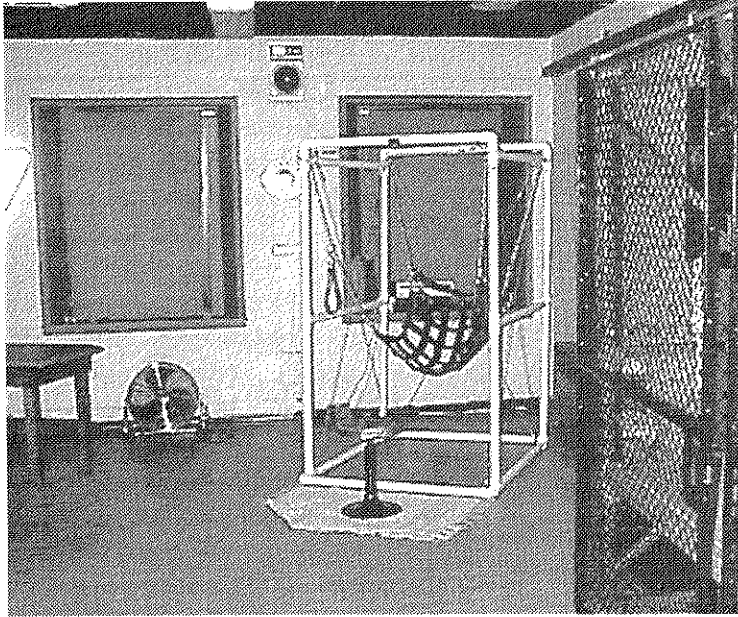


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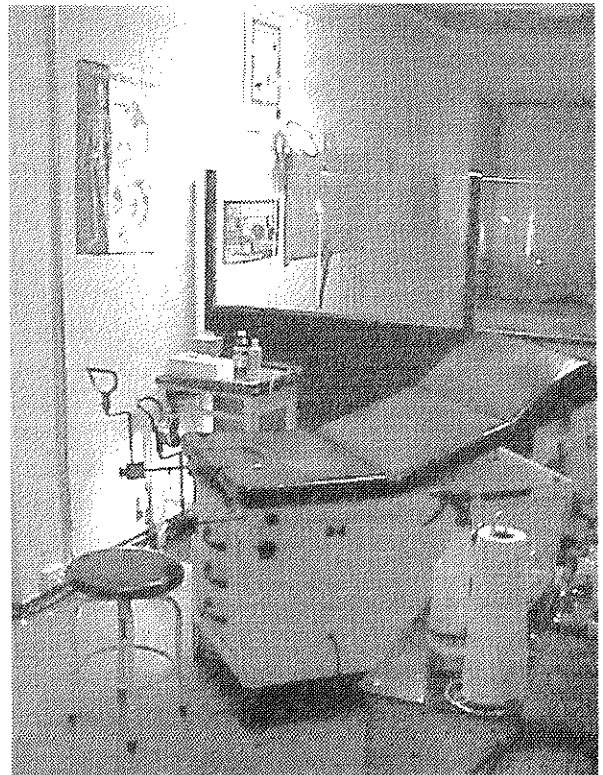
7here's a new "player" on the scene — a new dungeon and gallery in Baltimore, MD that's "worth the trip." Open for almost a year, owners **Sarah Humble** and **Glenda Rider** have much to be proud of.

They have a three-floor building, with indoor parking right outside their second floor door. (You can arrive in full regalia, if you like.) The place is immaculate! And, there are implements, restraints, and other "scene accessories," near at hand on all floors. It looks like they have thought of everything! (Even towels, and apres-scene coverups and blankets!)

The lighting is very good for doing things. Spotlights are aimed in all the right places. And, the music changes from floor to floor.

Food and drink are available. No alcohol is permitted. And, no smoking, except in the parking building.

An event calendar schedules some nights as private parties or special events. Other nights are open play. But you must call ahead in order to be "invited" for the evening. Door charges are reasonable.



scared and think of the pain and my past experiences. Again, focus is what i need to do. Today, i took 78 clothespins. Never before had i had so many. i couldn't believe it. i got a little scared so Master talked to me and had me think about my horse name Pain. He was jet black and beautiful. When i felt the pain i had to fantasize that i was up on the horse and we were flying. i had to relate to Master and Daddy what i saw and where we went. Over the clouds and valleys we went, climbing to the top of the highest mountains. Finally, i saw a castle. That was my castle. Zip! All of a sudden the zipper was yanked off my chest, arms, legs and genitals. i made it. i had finally understood how to process the pain. i actually went to my castle.

i was busy getting our bags packed for Sacramento for a contest. i had to clean up after we played and fixed lunch while they napped and showered. They did not give me enough

time to get ready. i was scolded for not being ready on time. i let the frustrations take over and lashed out. i was sent to my room when Master came in and had a talk with me.

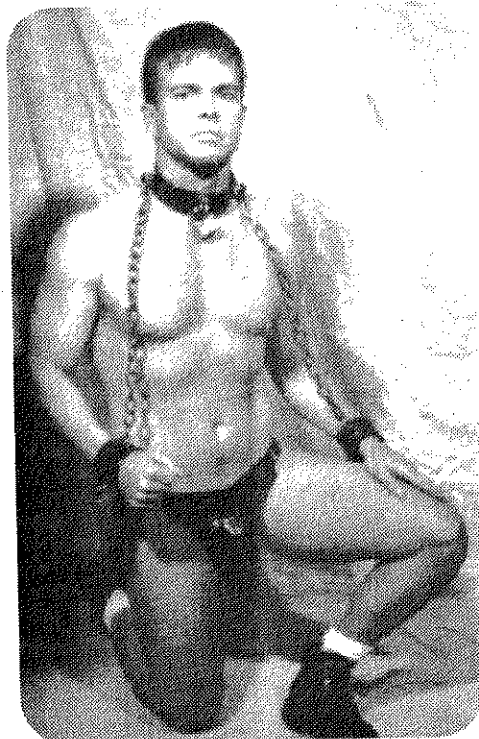
Serving two Tops at one time can be difficult. They each have their different ways and they also try to stump you by trying to get you to choose. Stay in the middle if you know what is good for you. One says beg, the other says not to. One says take it, the other says let me know you hate it. All these rules. Will i ever learn them all? i have this gladiator skirt and Daddy said he liked it. i wanted to wear it at my fundraiser the next day, but Master hated it. Now Daddy says he doesn't like it. What gives? i do not understand. i am hurting right now

When i am with Master, i cannot drink. i do miss my beer. At the contest we ran into Beth and she got me into trouble. Without thinking, i lifted the back of her skirt up and she did

not think it was too funny. Master disciplined me in front of my friends. i was embarrassed. i had told Daddy about it and he said to let it pass. i learned a lesson that day even though i did what i did jokingly. Master said something about the cane tonight after the deal with Beth. i hate the cane. It is my punishment tool. i did not want to screw up, this night of all nights, as it was the first time i was on a lead. i was embarrassed as my friends had never seen this side of me. But it went great. The respect i received made me even prouder to be following Master and Daddy. It was as if all eyes were upon me. This was a new lance. i had to be on and not mess up. i felt my pride shining through in myself and the position i had chosen for myself in life.

When i was sitting at Master's feet or kissed Daddy's boots i felt like i was walking on air. i long for the lead now. i know it is my place. i am slowly reali-

continued on pg 31



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Excerpts from a slaveboy's journal

by lance brittain

January 31, 1995

i met my first Daddy, Dr. Daddy Sir!, on my 31st birthday, in 1994. There was something about him i could not resist. He was experienced, nice looking and came highly recommended. i couldn't get the nerve to go up to meet him until my friend Thumper told me what he liked and coaxed me into trudging ahead. i saw my chance and went over to him and said, "Hello sir! My name is lance." i immediately went down to my knees and kissed his boots. The look on his face was priceless. Later, i found out he had inquired about me too.

We continued seeing each other over the next several weeks and i spent New Year's with him and his family. Of course, since we had known each other only several weeks, i went practical for Christmas, giving him a massager as his job was stressful. i could not believe what he gave me — a collar! Which i still treasure to this day. i guess things were proceeding even though we had never really talked about the relationship.

i took my first singletail and had my first breath control experience at the Los Angeles Leatherfest weekend. i also went to my first dungeon party and was the center of attention. Don't get me wrong, i mean everyone was watching us as they knew the situation and had watched our interaction throughout the weekend. had been flogged before, but never like this, in front of all these people i did not know. Master ended it with breath control. What a trip! i was hooked. The road to my SM future had begun!

The next day i was told i could get

my nipples pierced. i had earned them. i was proud. i had always wanted to have this type of piercing, but i was trained the Old Guard way, a boy *earns* his piercings and markings. i was very scared and had Daddy and Master on both sides holding my hands with an audience cheering me on.

Finally, it came time to fly back home. i did not want to leave Master. It was decided i would be his slave-in-training. i would visit him and he would come see us. My first assignment was to begin reading *The Beauty Chronicles* and to write a daily journal.

February 2, 1995

i wore my collar for the first time and it wasn't a weekend. It felt great under my shirt. i would hear it jingle and Daddy and Master came to mind. i have thought about what they have been saying to me lately. This past month i have become unorganized due to the stress from work. i need to learn to focus and relax. i have always been organized, but i feel like i am doing nothing right at times.

Can i let go of my independence? i think so. My mind is slowly wanting to please them. i feel myself letting go. i know this past weekend when i let the heat from the pain flow through my body that i had begun the process. It was very pleasing to see Master's hard-on after he flogged me and used breath control. i trust him totally and it is as if i am trusting him with my life. That trust is our bond. i would let Daddy and Master do anything to me because i know the feeling they receive from their actions and when they finally caress me. God! It feels so weird knowing i need them this early on.

**One thing
i was in trouble for
was not wearing
Daddy's collar
all the time.**

February 9-12

Master arrives today. All day i have envisioned seeing him step off the plane. i did not know what to expect this weekend. Dinner was nice, but i did not know if i should do this or that. i was sort of lost. i have been reprimanded quite a bit. One thing i was in trouble for was not wearing Daddy's collar all the time.

i love Daddy, but i am finding it hard to feel for him. Why? i do not know i thought i wanted a Daddy, i do, but Master has me coming to him and giving him complete control. When Daddy and i agreed to take this next step with Master it seemed he started getting angry at me. At his house he always got the coffee and all, but now, if i do not he gets upset. Also, i wonder what is up with the two of them. They seem to be getting pretty close. It would be wonderful for us to be like a family.

February 13, 1995

Last night was wonderful. It did not begin that way though. My housemates had gone out of town and i had moved the living room around and set up the cross and all the toys. i could have taken Master's fist. It felt so good. i think we were 50 per cent there. i get

Slaveboy's Journal

continued from pg 27

zing what it means. i cannot believe i am learning so fast or it just seems as if i am. know there is still much to come.

February 14, 1995

After my fundraiser on Sunday, i realized i could take that extra step. i could step over my wall of fear. Master made me wear zippers on each side and each of my anus and torso throughout the fundraiser. God was i scared when it came time to rip them off! Here i was, in a room full of friends and strangers fixing to educate them like they had never imagined. How would i react when the zippers came off? i did not want to embarrass myself. i asked that Randy and Beth hold me up while Daddy did the unzipping. Needless to say, i saw God! i went to my castle after calling on my stallion, Pain. What a journey it was. Within three minutes i was back on the microphone. Daddy and Master were so proud of me! We were all crying and i could tell Master was pleased by the way he embraced me. Daddy

said i strutted all day.

i was proud of who i was. A slave! a boy! i have learned to speak with articulation and knowledge. I have even learned to handle hecklers. Daddy said

... Daddy and Master
talked about shaving
my whole body, head to toe
including my eyebrows.

came back perfectly with the heckler.

"Service is my priority." has become my mantra. Honesty and communication are next. i have to repeat it to Master all the time. He smiles when i say it, which makes me happy. Sexually, i am not wanting to be with Daddy. i feel guilty for this.

But when i think about what we have done together, he Jacks me off, it is not as bad. Maybe i want the pain. Maybe i want the chance to see how far i can go.

Tonight, Daddy and Master talked about shaving my whole body, head to toe including my eyebrows. i was allowed to voice my concerns. The goatee had taken me 28 years to grow and it was *me* — a part of me. It is my look. i look like a bald bowling ball without it. And the eyebrows — how would i explain to my employer and family? i cannot imagine no hair on my body. My chest would look like a skinned chicken. But i will abide by Master's decision since he owns me. i actually think they were just trying to scare me. i hope.

i have not lost my independence as some of my friends think. i still have my mind and i chose this path. It is up to me to begin taking all of this knowledge that has been given me to use to serve my Daddy and Master. To better myself and to grow as a person and a

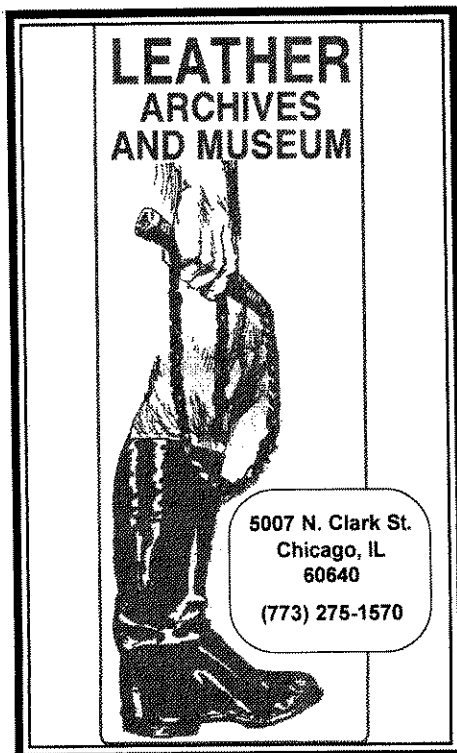
slaveboy. i see how much my Daddy loves my Master. This is a fantastic family. i know the best is yet to come. i hope to serve them until the day i die. i never want to part from them. i love them too much.

October 28, 1996

Since Sir left Thursday i have been reflecting on our visit and my spiritual readings and lessons. i need to start writing in the journal when i am with Sir so as to not have to try and remember what was going on with me at the time. i feel our relationship is blossoming everyday and growing stronger. i have come to realize that Sir is training me all the time and i do not know it. That is good, as i have a tendency to think and try to understand everything. That is one lesson that is becoming clearer every day. i am learning how to not plan out my "life" and relationships. i am reaming how to leave everything in God and the Universe's hands. "Let life flow" is becoming my motto. It actually works i am finding out.

i guess i should begin to talk about my visit with Sir. When he finally arrived he made me get down and kiss his boots. At first, i was a little hesitant, being that we were in the Tulsa Airport. But then i saw nor heard anyone else but Sir. It was only the two of us at that gate. It was so wonderful to greet him in that way. i had been yearning to kiss his boots. But then he said, "i really do not want to be here."

That floored me. i knew he was angry and upset about the flight, but what was i to think when i heard this? i was hurt! All of a sudden i did not have the feeling of hurt anymore. i just wanted to make him comfortable and to let him blow off his steam. i have never seen Sir like this as he always seems to work through his anger very quickly and see it for what it is worth. This time his ego was speaking and not Sir's soul. Well, i got him



←

**...two hours after
stepping off the plane
my world was turned
upside down.**

→

home and tried to make sure all was okay and put him to bed. Lying in his arms that night, before we slept, was fantastic. The only thing that upset me was that i was asked to sleep in the other room for the night only. i wanted to be near my Daddy! i realized it was my part to let him relax and if i was in the room he may not be able to sleep well.

Monday was a day of lance going too far. i had let all my emotions, frustrations and cravings take over. i was being sassy and feeling like Sir was not thinking of me. i wasn't ready on time and kept coming back with answers for everything and yelling. Well i took Sir to his limit and boy did i get a punishment! He said he actually got off on it. i guess that it is good but my butt did not think so. i definitely had a chip on my shoulder this morning. i did not do this on purpose. i never do anything like that on purpose. i do not like punishment and i hate displeasing Sir. Nothing hurts me more than to make Sir unhappy. i might have at the end did it on purpose since i was already in trouble. i did realize this a few hours later.

January 1997

We decided it was time for me to move to Canada and for three months we were in constant communication about the move and nothing was finalized until Daddy said yes. The day finally arrived for the big move. i had not seen Daddy in a month and it was all i could do to stay calm knowing a new chapter in our relationship was beginning. Well, two hours after stepping off the plane my world was

turned upside down. i was told the relationship was over! Overnight he had lost all desire to be with me. Daddy wanted me to think about taking the collar off or not, as he wanted me to be a part-time boy. My first thought was, "How can he ask me this when he knows what the collar means to a boy? i did not want to be a part-time boy. That was a demotion. What gall he has!" i had to go outside and clear my head. All i could do was cry. i went back inside and made the hardest decision i have ever had to make. The collar had to come off. i could not wear his collar when he desired me no more. After all, i had his initials on my right bicep and a cigar branding on my left that i had to live with. Markings from my Daddy that he chose. i was trained "Old Guard" and i believed that markings from one's Daddy meant a commitment. We went downstairs and i knelt at his feet. a river flowing from my eyes. i bowed my head and the ceremony began. What was i to do? Where was i to go? How empty i felt. i was lost.

The following month i walked around in a fog. What happened? What did i do wrong? What was wrong with me? During these dreary days i came to understand what a community truly is. The sacred trust of a leather relationship had been broken and my family came to my aid. i was welcomed with open arms and now i am heavily involved in the wonderful Toronto Leather Community. i still have my good days as well as the bad. Only time will heal my wounds and give me the answers i need. Time and patience i'm told.

February 3, 1997

New Orleans! The occasion was the Pantheon of Leather Awards. He would be there too. Was i ready for this? How would i deal with it? i had to be strong. i couldn't let him see my pain. i was surrounded by my friends making sure i made it through the weekend unscarred.

Transformation. How could i begin anew? How could i heal? i looked at his initials he had tattooed on my arm and the branding on the other. One was on the surface while the other was my soul. The branding was the answer. It had to be transformed. But how? A dear friend brought the solution to me. A branding over his. The idea of a sunburst appealed to me. It would send forth the new boy into a new journey a new life. i could finally say goodbye as i never had the chance.

As i looked at my sunburst-like branding i had no recollection of the old cigar branding, only the new. My Daddy had died. The man that is still present i do not know. i can move forward taking each day one at a time until i have, once again, placed my feet firmly on the ground. The healing process can begin.

Epilogue: lance has since left Toronto and is now back on home turf in San Francisco. He can be reached thru *The Guardian*. ❖

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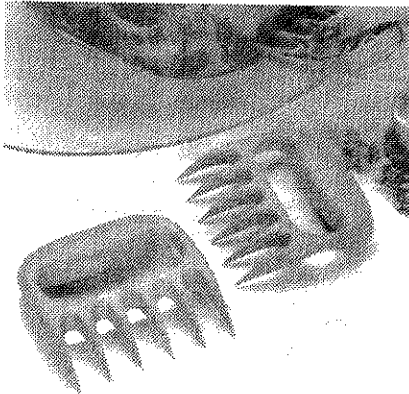
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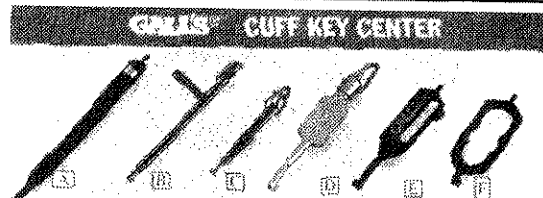
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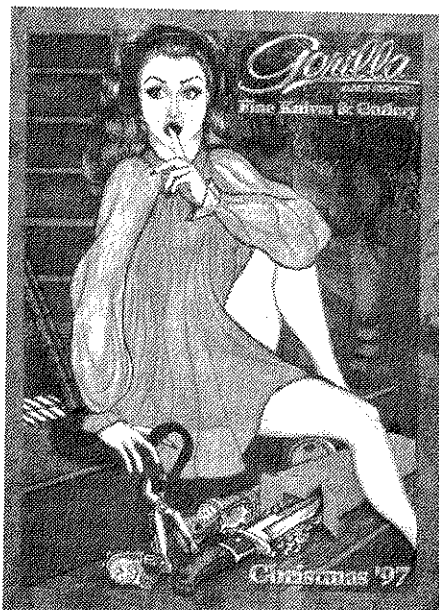
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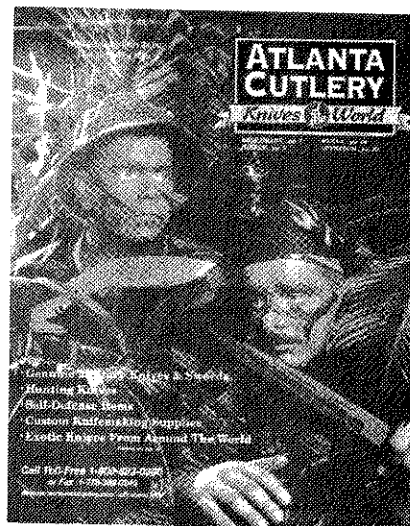
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Listening in the Dark

A few musical terms defined



by TruDeviant

Ambient — The idea of ambient music may have started with the French composer Erik Satie (1866-1925) who envisioned musical pieces that exist in rooms like pieces of furniture. In the 1970's Brian Eno put out a series of 4 albums called Ambient 1-4. He wanted to make a more interesting version of elevator "Muzak," something that was in the background that could be listened to or ignored. The fact is though, these recordings can be listened to directly with rewards for the thoughtful listener. Since Eno's definition, ambient music, has come to include many types of music and there

are as many subtle definitions of it as there are people who make it. But basically, it is unintrusive sound, often without regularly recurring percussive sounds. It is played at low sound levels, and it establishes a somewhat subliminal mood.

Drones — Drones Music has its roots in ancient music from all over the world. A drone is any static, continually sustained tone that establishes a base for any other series of shorter sounds to be built upon. Sometimes, drones are interesting enough to exist by themselves as the music. Djeridoo music of the Australian Aborigines and Tibetan chants are examples of pure drone music. Scottish bagpipes are considered drone instruments. Many ritual musics of the world use droning to create over time an altered state appropriate for engaging in special activities. In current electronic music, drones are fabricated in the studio with such precision and control that the hypnotic and trance-inducing qualities inherent in droning are magnified. It is this quality that makes them so useful in the playroom.

Dark — "Dark trance" and "dark ambient" are names for categories of electronic music that have come into usage in this decade. Dark refers to any style of electronic music that has an edgy, suspenseful tension about it. Dark music can be unsettling, can cause uncertainty, and can generate a somber or sinister feeling. Much of the music in modern horror films can be called "dark." But again, dark music is not particularly depressing or alienating. It is even strangely upbeat at times and invigorating.

Techno — Techno music covers a lot more territory than most people readily admit. The thing that comes to mind for most people is absurdly rapid and repetitive dance music for rave clubs. Yes, this is techno. However, some of the most manic techno CD's include tracks that are completely sparse and quiet ambience. Techno seems to be about extremes. It flows from the wildest rhythmic blitz to the gentlest and barely momentous passages.

Someone suggested to me that techno is the "white," "soulless" European version of House music (soulful, funky, dance club music). And granted, much of it really is mediocre, but there are exceptions! Bands like **Underworld** and **Autorechre**, each in their own way, exist on the edges of the techno-influenced universe and produce uniquely provocative music. ❖

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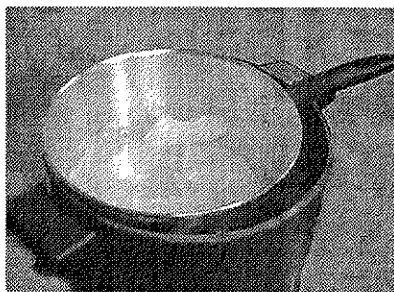
Wax Pot

How to serve up large portions of wax when you need to

by Mitch Kessler

There are those who like to be waxed ... then there are those who want to be covered in buckets of hot Candle Cum. It was to satisfy one of those Hot Wax Sluts, that I devised this novelty, which is basically a very large candle with three (or more) wicks and a handle.

The idea was to have enough surface area for the melted wax to "pool" and cool, and enough room to light (and relight) the wicks with an ordinary pocket lighter or paper matches.



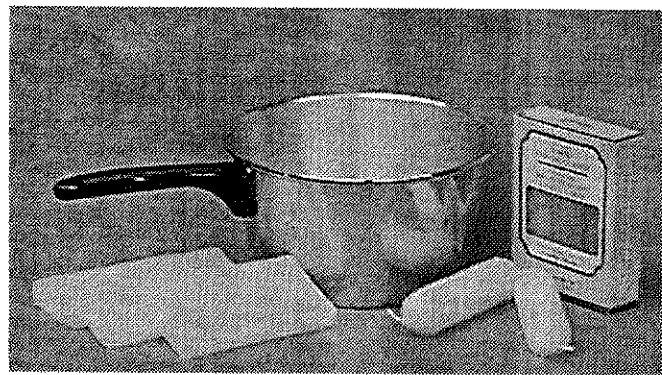
I started with a six-quart saucepan, two pounds of paraffin and three plumber's candles, all purchased at the local hardware store. If you have one of those very helpful storekeepers who wants to know why you want things, in order to sell you more things ... you use paraffin for canning, you have enough Mason jars and rings, and it's your Significant Other's project — you're just picking up the wax.

I used candles only because I had no convenient source for actual candle-wicks. By weighting the bottom of the candles with a single turn of solder, I was sure that the candles would stay where I put them in the bottom of the pot. (It also gave me something else to make conversation about with my helpful hardware vendor.)

The safe way to melt large amounts of wax is in an ELECTRIC double boiler. You don't want melted paraffin to come NEAR an open flame, nor do you want to heat the stuff over its "flash point." My solution was to float the wax pot in an

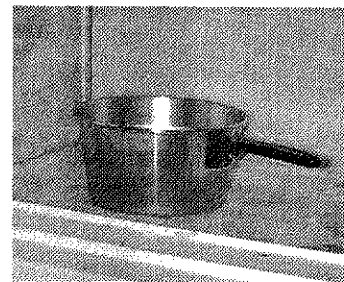


Mitch removing his handiwork.

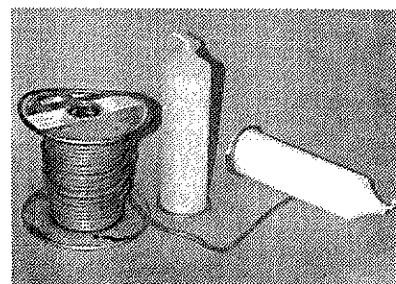


electric stew pot with the heat set so the water came to a slow boil. Breaking up the wax speeds the process greatly. After about ten minutes I had a pot one-third filled with water-clear melted wax.

To speed the cooling process, I put the pot in the (chronically empty) freezer portion of the refrigerator, but any out-of-traffic location would have been ok. I put the three candles in a triangular pattern approximately halfway between the side and the center of the pot. In less than half an hour, the wax had completely cooled and was ready for use.



It took almost that long for the candles to build up the first good reservoir of melted wax. Once this was poured off, to appreciative howls, the three wicks kept the wax melting at a fairly rapid pace. The size of the container let the liquid cool a bit before it was dropped, but melting it in the direct candle flame colored it with carbon particles (lamp black) so I was, in effect, working with a black wax ... somewhat hotter than the pure white stuff — but not *as* hot as a store-bought colored candle would have been.



In the end, a WONDERFUL time was had by all ...

The next time I may dispense with the "candle" idea altogether and work directly with an electric double boiler and a soup ladle ... or maybe I could get one of those REALLY BIG pots, like the one in *The Hunchback of Notre Dame*. ❖

(See Issue #25 for more waxing ideas and sources for wax and candles by Sheela Ardrian.)

BOOK REVIEW

by Steve Vakesh

Miss Abernathy's Concise Slave Training Manual

(Greenery Press, 1996)

By Christina Abernathy.

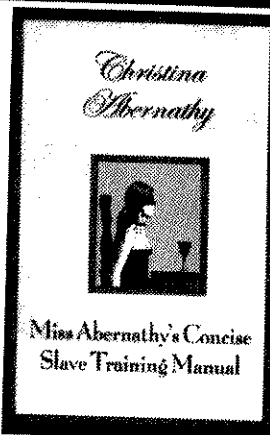
86 pages, \$14.95

Several recent BDSM how-to manuals have denigrated 24/7 relationships and even argued they were impossible — things best left in the realm of fantasy. Fortunately, this is not the case, and Christina Abernathy's short book is an important addition to the growing literature on just how to go about living your daily life fully in the role of owner or owned. Its contents will be useful to both those new to long-term BDSM, and those with considerable experience in its joys and difficulties.

Abernathy artfully and concisely covers a wide array of common topics including forms of address, slave postures and deportment, how and when to discipline your slave, as well as a host of topics that ought to receive more attention in discussions of BDSM. Her overarching theme is ethics — something frequently lacking in BDSM encounters. A long-

term master-slave relationship is only possible between people possessed of the highest ethical standards. The characteristics that Abernathy prescribes for a good slave (friendship, honor, honesty, humility, courtesy, fidelity, integrity) are equally important for a master. In fact, she argues, that owners must prove themselves *worthy* of ownership. They must possess the same level of integrity they demand from their slaves. The majority of the book, though, deals with slaves and "slavehood" — a term she prefers to slavery to describe the state of being owned in a consensual relationship. Slavehood is a chosen lifestyle while slavery is an institutionalized system of violence and coercion. Most important to one's success as a slave is centeredness — a zen-like state of readiness to serve and obey. The ability to anticipate an owner's needs as well as to quickly respond to direct orders. Throughout the book, Abernathy's emphasis is on the real world and the practical, as opposed to high fantasy. Fabulously wealthy owners and slaves with no interests other than service are best left to fantasy. She explains how daily rituals, collars, permanent marks, slave attire and more, all serve to add to the experience of slavehood and keep the relationship healthy and functioning. She includes a good discussion of contracts and a sample contract, that unlike most has rules and obligations for both parties rather than just the slave. But, as she correctly points out, slavehood is more than the external behaviors and trappings. "It is the ordering of one's life according to the principles of service that make one a slave — not a collar or a contract or an afternoon workshop." This applies to all the different types of slave she describes from footmen to sex slaves to sissy maids.

Abernathy is willing to take chances with her book, and to say things that will undoubtedly offend the soulless minions of orthodox BDSM. She even attacks one of the more pernicious myths of BDSM — it's supposed therapeutic value. "No one can cure another person's childhood wounds or spiritual malaise. At best, a dominant can help create a supportive atmosphere in which to allow a submissive to heal those wounds herself." This is an excellent, elegantly written and well-thought out book. It is must reading for anyone interested in a 24-7 master-slave relationship. It is a book you're likely to turn to again and again, though an index would have made this easier. ♦



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BOOK REVIEW too

by Steve Vakesh

S-M The Last Taboo

by Gerald and Caroline Greene,
(Blue Moon, 1996)
345 pages and \$8.95

Originally published by Grove Press in 1974, and recently reprinted by Blue Moon, *S-M The Last Taboo* is a classic work that holds a place in the heterosexual community comparable to that held by Larry Townsend's *Leatherman's Handbook* in the gay community. For far too long it was the only book that presented a practical, friendly discussion of BDSM activities from the perspective of a heterosexual couple. Like Townsend's book, it is now somewhat dated, but still contains a wealth of useful information, as well as occupying an important place in BDSM history. It is also more than just a how-to manual. It was one of the first calls for the recognition of BDSM activities as legitimate sexual activities for consenting adults and an end to their being stigmatized. Like much of the older material on BDSM, the book begins with a summary and discussion of psychological literature on BDSM including that of Freud, Reike, Kraft-Ebing, Ellis, *et al* and follows this with a discussion of Sade and other important writers that have influenced BDSM. It's actually a fairly good summary, though much too positive on Ellis whose simultaneous fascination for, and horror of things BDSM make his work of questionable value.

The Greens' attack on the anti-BDSM position of the mainstream sex industry which accepts its own fetishes as legitimate, but considers even the mildest of BDSM activities "sick," still rings true today. While some of the magazines they criticized have since mellowed, their critique still describes most of the erotic and pornographic magazines today; even some that publish fetish photos. Much the Greens wrote remains relevant today, including an excellent discussion of BDSM in marriage and advice on crafting a workable fantasy scenario, making or improvising toys, and generally having fun. In the back of the book there are excerpts from still-difficult-to-find BDSM erotica such as *Harriet Marwood, Governess* and Edith Cadivec's *Confessions and Experiences*. For those who like to travel, the Greens, both British, have interesting things to say on how BDSM differs between Great Britain and the United States. Aside from preferences in toys: the British to canes, the Americans to paddles — the Greens believe that male dom/ female sub relationships are the majority in Britain,

while the opposite holds true of the United States. For those interested in history, they describe the difficulty of finding

BDSM toys twenty-five years ago. Specialty BDSM shops were virtually unknown and what the mainstream adult stores carried was of poor quality and even less utility. People made their own toys and scavenged in tack shops and similar emporia for whips. The Greens bought their favorite crop from a Mexican man who was using it on his donkey when they happened by. The few BDSM suppliers operating at the time are all long out of business. Blue Moon reprinted this book with no explanation of the its historical nature, and no introduction whatsoever. This is sure to con-

fuse new readers and lead them to overlook what is still a very useful book. Its publication in this way is a serious disservice to the community and to the Greens who deserve recognition for their pioneering effort. I hope Blue Moon will correct this oversight in a new edition. ♦

(Steve Vakesh is a historian completing his PhD and has been active in the BDSM world all his adult life, along with his wife, Carolyn.)



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Whipcracker in the Movies

Aussie Alex Green is stuntman in new Zorro film

by Gerrie Blum

Alex Green is a whip-cracking teacher, (he taught Harrison Ford for "Indiana Jones," Michelle Pfeiffer as Catwoman and others) a technical consultant (to four Charles Bronson films, Geraldine Chaplin, in "Buffalo Bill and the Indians" and the recent "Romeo and Juliet,") and a stuntman in numerous films and television programs since 1968. He will soon be seen as the double for Anthony Hopkins in, "The Mask of Zorro."



Green first met Hopkins when he stunt-doubled for him in "Bookworm." At the time, he gave Hopkins a custom-

made whip of his own design. When Hopkins was signed to be Zorro, he brought Alex on board as his stunt double.

Alex also performs live worldwide, with an act that demonstrates his whip tricks and moves.

He explains that with a bullwhip, there are four basic cracks one can make: the "circus" or vertical crack, the "show" or horizontal crack (used especially from horseback) and horizontal and vertical throws. In "The Mask of Zorro," when you notice Zorro using the whip to escape, or to disarm someone, those are



the cracks he is using, says Green. He comments, "Interest in whips can be measured against certain events in pop culture. There was a surge after the release of 'Raiders of the Lost Ark,' and its sequels." He expects another wave of mainstream interest after the release of "Zorro." He may not be aware of the ongoing interest in the use of the single-tail whip as an implement of affection in the BDSM world.

To date, the focus of this interest for BDSMers has been on the four-foot signal whip as popularized by the Alaskan Iditarod dog race. The best-known braider of these in the scene is Joe Wheeler, now of San Francisco. A few of the "whipmasters" in the scene are also proficient with longer lashes.

Note: Alex Green's whipcracking videos are reviewed in Issue #18.

(Gerrie and Mitch are members of the Wild West Arts Club and attended their whipcracking workshop weekend in Nevada.)

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SPANKING'S "BOOMERANG" EFFECT

Parents who spank their children are provoking the very kind of misbehavior they are trying to stop, but they don't see the "boomerang" effect because it happens over weeks or months, a new study suggests.

Many studies have linked spanking with increased aggressiveness in children, but authors of the new study say they have found the strongest evidence yet of a cause-and-effect relationship.

"When parents use corporal punishment to reduce antisocial behavior, the long-term effect tends to be the opposite," the researchers wrote in the August issue of the "Archives of Pediatrics and Adolescent Medicine."

Parents "have no way of looking down the road a month, two months, a year, two years . . . and that is what this study did," said the lead author, sociologist Murray A. Straus, codirector of the Family Research Laboratory at the University of New Hampshire.

His team analyzed national data, 1988-90, from 807 mothers of children ages 6 to 9 and compared levels of antisocial behavior among spanked and unspanked children over the interval. ♦

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Submissive and Feminist: Contradiction or Consistency?

NOW's Anti-SM Position

by Screamer

The following letter was written to Patricia Ireland, president of the National Organization for Women in 1996. It took three submissions of the letter, and a threat to not renew my membership to get a response to the following dissertation about how NOW has continually contradicted itself and its views of a "pure feminism" to come out against S&M a number of times.

Dear Patricia, and Esteemed Board Members,
Imagine my surprise.

I've been a feminist for as long as I can remember, going so far as to work with NOW, and an abortion clinic in trying to get a new reproductive health facility in the Quad Cities, where I used to live, that would perform abortions for local and rural women. I carried the presidency of our local chapter of NOW for awhile, and felt myself completely and utterly devoted to the feminist cause.

And now, after careful scrutiny, I find that my own sexual lifestyle has been called into question. That, after all of the belief, and work, and time and energy I devoted to the feminist cause, believing in it wholeheartedly, I discover that, while it's fine for a woman to love another woman, it's not fine for my own boyfriend to tie me up and spank me if it's what we both want and enjoy.

I am a female submissive.

I'm not entirely sure why NOW chooses to believe that consensual, loving SM goes against the grain of what the feminist regime believes. Being a member of that regime for many years, and still considering myself a feminist, I learned a great deal about what I call the "feminist philosophy." The way I learned it, and understood it, was simply this: A woman has as much right to her own sexual identity, professional identity and spiritual identity as any man has. Whatever we choose to believe in, as independent, sure, strong women, was what we brought to the table as feminists, and what we shared with our sisters in the struggle for equal rights and freedom over our own bodies. The freedom to carry or abort a pregnancy. The freedom to lay down with another woman. The freedom to have access to birth control — to construction jobs — to political office. The freedom to choose what we felt in our hearts was right for us.

You will stand up and fight for the right of a woman to have an abortion.

But you won't stand up and acknowledge that a woman can do as she pleases behind her own bedroom doors? The way I see it: as long as the activity is consensual; as long as the parties behind those doors are adults and mature enough to decide for themselves what makes them orgasm and what makes them feel spiritually whole, that particular woman is simply acting upon what makes her feel like a complete and total woman, and is, indeed exercising her feminism in the highest regard.

I have seen the arguments against female submission. How the act itself sets us back 40 years and detracts from all the work the so-called "true feminists" have attained. How it promotes male violence against women.

How the so-called "trade" magazines depict women in a less-than-human light. How the desire for such activities surely declares that we, as woman, have been trained to want these things. Bull!

I'm doing what my nature, my female spirit, tells me to do. I'm not acting as my mother and my grandmother did, out of a sense of obligation, out of a sense of not having any other options, out of a sense of it being my only place in this world. I am submissive to only specific, well chosen people. I choose who I submit to, as wholly as you choose who you sleep with. I am a dominant creature in my career, in my family, in

my feminist work. But when I get home at night, I choose to submit. Is this going against everything I've been taught? Does this make me any less of a feminist? Does it detract from my pro-choice work, my gay/lesbian work, my equal rights work? Does it take away from my woman-of-the-nineties persona?

No!

But you say that it does.

You, in the position of power of the feminist movement who are our leaders, our teachers, our mentors. You, who preach the role of feminism in this society. Yet, you leave out, or admonish those of us who enjoy the freedom to give up that freedom. Where is the social justice in that?

Where is the commonality? The equilibrium? The fairness? It is strangely missing, and its absence not only weakens our position as the "people of choice," it lessens our capability to get our points across in a sane and articulate manner.

Am I any less a feminist because I enjoy being tied to a bed? Are you any less a woman if you choose to love another woman? Are you any less a mother if you choose to abort a pregnancy after carrying six? Are you any less a woman of color if one of your parents are white?

*I choose who
I submit to,
as wholly as you
choose who
you sleep with.*

***NOW opposes ...
support or advocacy of
somasochism
as a feminist issue***

All four questions can be answered with a resounding 'NO !!!', however, you choose to toss those of us who revel in our sexual submission out of your ranks because you simply don't agree with our practices?

Isn't that a contradiction of what feminism is all about? I say, "Yes, it is."

Most Sincerely,

Jill M. Kneer

The response I finally received was very unsatisfactory. The letter, from Patricia herself, states that NOW did *not* have a policy on SM.

I discovered the contrary. In "Delineation of Lesbian Rights issues, 1980," a NOW resolution states first that:

"NOW does not support the inclusion of pederasty, pornography, somasochism and public sex as lesbian rights issues, since to do so would violate the feminist principles upon which this organization was founded."

And then, in a separate resolution of the same year:

"A third *non-feminist, non-lesbian* rights issue is somasochism. Although somasochism is practiced among a small percentage of the overall population, it has been grossly misrepresented as an integral part of gay lifestyles. The attempt to identify somasochism as a lesbian and gay rights issue serves primarily to confuse issues and to thwart the drive for lesbian and gay rights.

Somasochists seek to legitimize and provide a premeditated structure for violence. **NOW** opposes any repressive legislation concerning private consensual sexual activity between adults. Nevertheless, **NOW** opposes institutionalized violence as well as social structures which encourage or advocate the use of physical and psychological violence or domination among individuals. **This opposition to violence precludes support or advocacy of somasochism as a feminist issue."**

There is a large movement on the Internet now which seeks to change NOW's stand on consensual SM. There is a web page, dedicated solely to this cause at: <http://members.aol.com/NOWSM/Home.html>

If this issue insults your common sense and intelligence as it did mine, please feel free to visit the web page and voice your support.

I did not renew my membership in NOW. SM was a big part of the reason, however, it wasn't the only reason. The inconsistencies and the bigotry I found, as a result of my SM research within NOW turned me off to the whole thing. I still consider myself a feminist, but I've decided that I don't need the backing of anyone to be able to say that to the world — without fear, without contradiction, without guilt. I just am. ♦

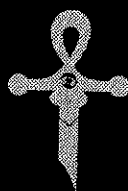


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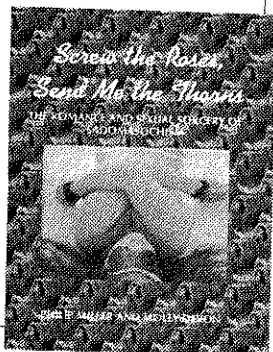
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COMMUNITY MATTERS

Update on The Houghtons

by Mitch Kessler, Ed.



As we go to press there's nothing new to report about the Houghton case. Everyone is healthy. The criminal aspect of the case has been concluded, but Family Court conferences and paperwork continue.

In correspondence with Fundraiser Robert Dante, *The Guardian* has been informed that the money raised by the BDSM communities has been vitally important in bringing the Houghtons this far in their crisis; that without it, the outcome could have been very much worse. Dante also indicated that fundraising is now essentially at a standstill. He acknowledged that this was attributable, to some degree at least, to rumors that the case, "has nothing to do with BDSM." That conclusion was reached by members of the Portland Police's Sexual Minorities Round Table, on the basis of a reported telephone call between their Liaison Officer and the Arresting Officer in the case.

In the opinion of *The Guardian*, this rumor, first and foremost, shows only that some members, (and sadly, some leaders) in the BDSM Community, have — to put it bluntly — a Loyalty problem. In the absence of evidence one way or the other, they would rather believe that, "the policeman is their friend," than take the "unsupported" word of other community activists.

It may also be that there are some "givens" of NY State Family Court Law that have not been adequately explained. In a nutshell, NY runs its Family Court under deep and powerful seals and nearly total secrecy. When a Criminal Court proceeding is linked to a Family Court Case, nearly the same secrecy is imposed ... and the sitting Criminal Court Judge has the option to tighten it even further to protect a, "child victim's identity." In addition, in spite of the impression given by some television shows and, "Find Out Anything About Anyone" texts ... not much "public record" exists for unappealed criminal cases — and by statute much of that is under seal. What is not sealed, is available *only* to parties with "Standing" in the case. What is left is basically the "Certificate of Disposition" which reveals only the charges brought, the Court's findings, the sentence imposed and the date.

After an astonishing amount of difficulty *The Guardian* has obtained copies of the Houghton's C of D ... and guess

what? It is *exactly* as stated by the Fundraisers, long ago. We also got a copy of a letter by the sitting Judge citing his authority (but not his reasons) for putting everything else connected to the case under seal.

Moreover, I have interviewed Mr. Houghton, and in my opinion, the assertion that he is a, "member or associate," of a drug-dealing motorcycle gang (as reported by the Portland Liaison Officer) is bizarre beyond description. Suffice it to say, I don't think he'd fit in well or survive long in such company! For my money that makes the Truth Score at Halftime: Dante: 2 Lieutenant: ZERO.

Naturally, I'd hardly expect station-house groupies, or parapetetic "scene politicians" with their own agendas to see it quite the same way.

"They say down in Hines County, no Neutrals can be met
You'll be a Freedom Rider or you'll 'Tom' for Ross Barnett.

Which side are you on ...

Which side are you on ..."

For more information about the Houghtons or to make a contribution contact: *Boudoir Noir*,
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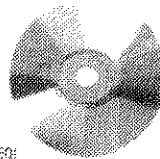
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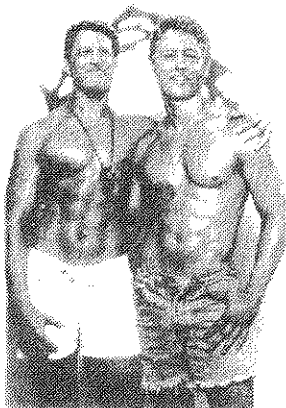
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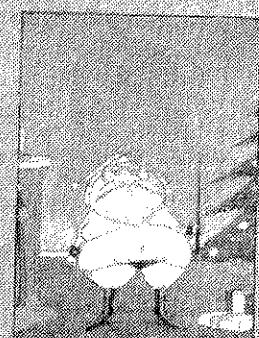


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New York State Court: Athletes Must Accept Risk

From: Associated Press
Re-write: The Utopian Network

Albany — New York State's highest court ruled that people who participate in sports, from bobsledding to martial arts have to accept the possibility of injury. The Court of Appeals rejected the suits of three people who sought damages for injuries they suffered participating in sporting events, including a former Olympic bobsledder who was severely injured on a bobsled run near Lake Placid in 1986.

The decision quoted a 1929 Court of Appeals ruling by Chief Judge Benjamin Cardozo, later a U.S. Supreme Court Justice. Cardozo asserted that participation

in athletics shouldn't be for the faint-of-heart who want guarantees that they will emerge unscathed. "The timorous may stay at home," he wrote.

In regard to three cases, the bobsled accident and two Martial Arts injuries, the Court found that there was no negligence on the part of the operators of the places where they got hurt to make them liable for the injuries, and that the participants were experienced enough to know that injury could result from their activities.

However, the Court found for a Plaintiff who suffered injuries when he tripped on a torn hem at the bottom a net dividing two indoor tennis courts. The Court held that the torn hem was not a hazard inherent in the game of tennis and the plaintiff should not have to assume the risk of injury for tripping over it. ❖

Oh, Deer! She Pierced Fawn's Ears

From The Associated Press
Harrisonburg, Va. — A woman charged with animal cruelty for piercing the ears of a foundling fawn and adorning it with earrings said she thought the animal looked good wearing the jewelry. A North Carolina housewife had found the deer alongside the road and wanted to adopt it as a pet.

"You can get a little kid's ears pierced. what's the difference between a person's and deer's"?

She faces up to a year in jail and \$3,000 in fines. The fawn was taken to the Wildlife Center in Waynesboro, Virginia.

The Guardian doubts she could get a job with a scene piercer. She can't tell a deer from a deer!

Russian Flails Finn

From the New York Times
Shuiskaya Chupa, Russia - President Boris Yeltsin flogged the Finnish head of state in the sauna today on the last day of a visit that celebrated Russian-Finnish relations.

"I used a Russian birch switch to spank the President very well," Mr. Yeltsin told reporters, demonstrating his technique with his right hand.

President Martti Ahtisaari of Finland chuckled in response and shook Mr. Yeltsin's hand vigorously. Russian bathhouses combine elements of Finnish saunas and Turkish steam baths, and bathers traditionally beat each other with birch branches.



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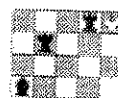
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terminal via an alligator clip to a metal sound inserted into the urethra, though remember that the safe insertion of sounds is itself a skilled technique which requires care, experience and scrupulous hygiene. And with any contact placed inside the body, it is especially important to start very low and build up very slowly.

Clips and Clamps

Clips and clamps can be used with electricity but remember that the sensation of the current will be exacerbated by the intensity of the clamp, and it is best to be careful and perhaps avoid very nasty and tight clamping. As with insertive toys, one clamp can carry just one terminal or both. In the latter case the current will be passing across the small amount of flesh inside the clamp and will be very concentrated.

If both terminals are on the same clamp they must be electronically insulated from each other or a machine-damaging short circuit will result. Such clamps can be obtained purpose made (again at a premium) or improvised using materials like insulating tape, copper wire and foil. One cheap suggestion is to use wooden clothespins and either place thumb tacks through the ends with the broad heads of the thumb tacks inside the clamping area of the peg, or wrap the clamping areas with foil or aluminum tape. Some cheaper ones might simply split if you try to insert tacks, however, and you must be very careful not to short the machine out by allowing the jaws to close together when it is on.

Some people wonder if electricity may be safely applied to nipples. While it is certainly dangerous to attach a terminal to each nipple, it is probably safe to pass a current across a single nipple by using a clamp to carry both terminals. Some people prefer to be hyper-cautious and only do this to the right nipple, which is furthest from the heart.

Needles in the Red

Electricity and piercing team up superbly. Permanent piercings make splendid sites to connect alligator clips to, especially on genitals — but avoid using nipple piercings except between two piercings on the same nipple.

Play (temporary) piercings can also be used. On the genitals, you can use play piercings thorough the surface skin to stimulate large areas of the body, as well as on the buttocks, stomach and thighs, and create temporary double nipple piercings too. Remember that the piercing site will be slight-

ly sore, and this will further intensify the sensation. To maintain hygiene, attach the clips on the "outside" of the piercing, not on the side that will be drawn back through the wound when the piercing is removed.

One minor consideration here is the tendency of metal to heat when a current is passed through it. At the tiny levels put out by a TENS you shouldn't find this a problem, but units with a higher output (perhaps older devices) may be different. If a needle or piece of piercing jewelry starts to heat, turn the current off immediately: a burn on the inside of the body is not normally welcome.

InTENSity Deficit

When you first start playing with a TENS you may find even half-power demanding, but people do adjust to them and one day you may find you have hit maximum power and still want more. Where do you turn next?

Given that electrical appliances intended to inflict pain, such as shock batons and electrical cattle prods, are hard to obtain, some will resort to improvised or custom-built equipment. Popular sources here in the UK are the magnetos in old fashioned hand-cranked telephones, various kinds of electric motors, induction coils and adapted pieces of medical and massage equipment: all can be used with the same forms of electrodes discussed with TENS machines.

When using any of these higher-powered units, it is absolutely *vital* to follow the safety rules about not passing currents across the chest and head, and to bear in mind that the kinds of muscle spasms you can induce will be correspondingly more intense than with lower-powered units, so use only loose bondage if you intend to shock muscles. And while some people do experiment with mains powered units, relying on the integrity of their grounding and other safety precautions, we would still say this practice is highly inadvisable.

Electricity at higher levels when applied to the body first causes burns and can even cause other forms of tissue and nerve damage. Some more powerful items used in SM play are quite capable of burning so be very careful: you should be able to inflict more than enough agony without causing burns. ❖

(This article was originally published in a slightly different form in the e-zine *Leather Online* #4-6. *Des de Moor* is the technical editor. It can be accessed at <http://www.LeatherOnline.org/>.)

(As well as writing on subjects as diverse as music, politics and perry sex, *Des de Moor* writes and performs musical cabaret songs and runs a pioneering monthly club, *Pirate Jenny's*. He lives in London with his partner and plans kinky sex scenes while going on long country walks. dirkje@dircon.co.uk.)

**...follow the
safety rules about
not passing
currents across the
chest and head ...**

continued from p 50

The real power behind the idea of consent is that things are less likely to go wrong when you are dedicated to making sure that everyone involved is there of their own free will. To this end, you must sincerely endeavor to understand and to be understood. You must ask for and offer consent, as clearly as you can, as often as necessary. Only in an environment of personal responsibility is true consent possible.

Some people confuse consent with certainty. You do not have to be sure you want something to consent to it — only sure of your own willingness to go there. You can't know where the ride will go, only that you are willing to get on.

Sanity

A simple explanation: Do not engage in activities which, when seen objectively, would be judged unreasonable or out-

side the bounds of good sense, because such activities are inherently dangerous.

A more complicated view: This is the weakest of the three guidelines. Sanity is a functional term, essentially meaning that someone can get along in society. But which society? Many parts of the society outside our community would not view the things we do as sane to begin with, because they don't understand our motivations or our education. It should not be surprising, therefore, to find that segments of our own community do not agree with each other on this subject.

Is sanity just short-hand for "socially acceptable," or is there a deeper meaning? In the *Book of Five Rings*, Miyamoto Musashi's first principle is, "Do not think dishonestly." This is what I think sanity is about. Some of the games we scene folk play are complicated ones, and we must know ourselves well to play them in a constructive manner. To think honestly is to be well-integrated with yourself, and this is the heart of sanity. You cannot control what you do not understand. ♦

Fisting

continued from pg 15

plications), we suggest reducing frequency and being incredibly gentle up to the end of the second trimester. After that, a special hormone called relaxin softens all the connective tissue in your body. This would make fisting easier, but very dangerous to that new person inside. Lay off for the next five months or so.

If the bottom always seems to have irritations after fisting, consider whether you're using the wrong kind of lube; also consider whether she is sensitive to latex. One to six per cent of the population is allergic to latex. (See related article on page 17.) Irritation can also be caused by excessive roughness and insufficient lubrication or chemicals in the lube.

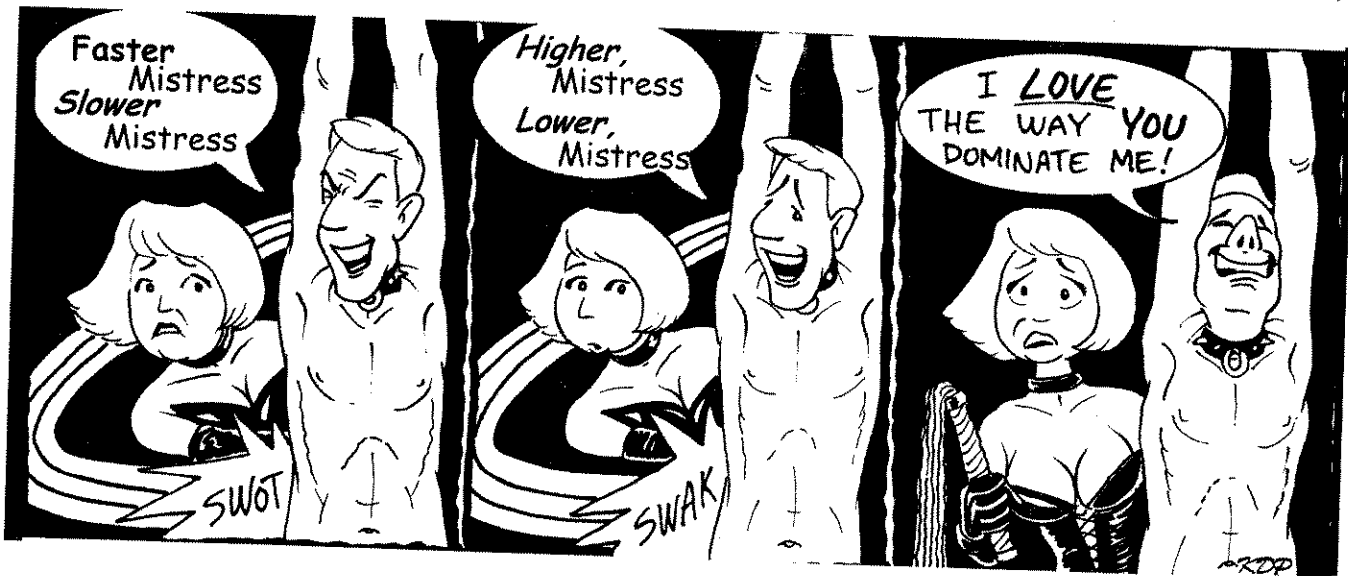
Whatever you do, don't make the mistake of thinking the scene was a failure if your hand doesn't get all the way in.

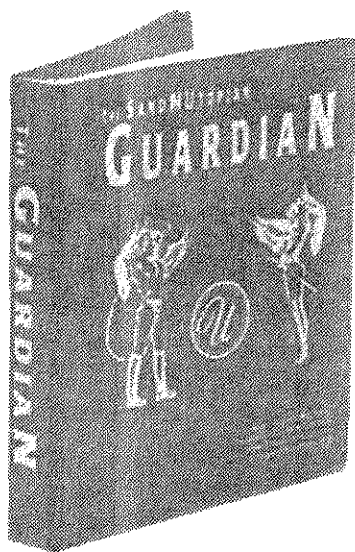
Who needs more performance anxiety? You got turned on, you played, you stretched her out, you got some fingers in. Sounds like a good time to us. Hope you took the time to make her come. ♦

(Carol Queen is a writer and sex educator with a PhD in sexology, almost. She conducts workshops on a variety of sexual topics with her partner, Robert Morgan. She is the author of, *Real Live Nude Girl: Chronicles of Sex-Positive Culture and Exhibitionism for the Shy.*)

(Robert Morgan has been a sex educator for 24 years, almost as long as he's been enjoying fisting. He has spent the last 12 years on the training staff of San Francisco Sex Information and is a health care professional at the doctorate level.)

(Molly Devon, the illustrator of this article, is best-known as the co-author and publisher of *Screw the Roses Send Me the Thorns.*)





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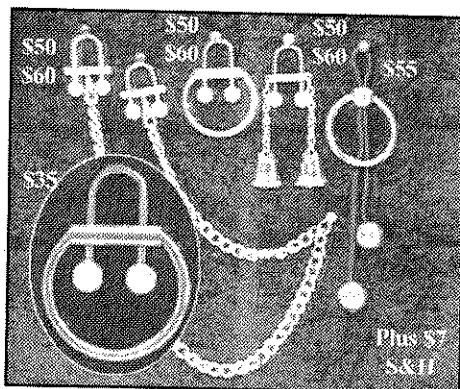


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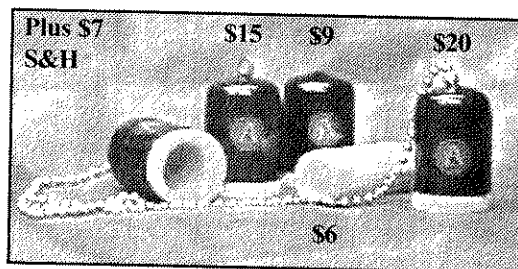
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From Adam and Gillian's E-Mail:

As makers of BDSM toys for more than 10 years, Adam and I have heard lots of things from our customers. And, every once in a while, we offer advice, sometimes even without being asked.

Hi:

I am in the process of building the spanking bench found in Issue #19 of *The Guardian*. My friend has expressed an interest in using such a bench... We have been pretty much OTK up until now... I have a very basic (and sort of dumb) question....How is this bench used most effectively... it seems a little high, also... is the spankee supposed to straddle it or be bent over it.... is there a "best" way to use it??? I am planning to modify the design just a little so the largest part is 31" long. That seems to be the standard size of most nylon travel bags. I don't think the stability of the bench will be harmed if I cut the width down from 36 to 31" but that will remain to be seen.

I apologize for the question, but I am just not sure of where to put the eye bolts for the ankle and wrist cuffs.....

Jack
via email

Adam's Reply:

The "original intent," was to have the spankee bent over at the waist, legs together, with the chest (rather than the abdomen) supported by the bench. This position stresses the muscles of the buttocks for both decorative and sensual reasons, gives the spankee a feeling of being solidly supported and not restrict deep diaphragmatic breathing. The height was measured for someone 5'8" to 6' tall. Someone shorter would probably have to stand on something, while someone taller might have to spread his/her legs, or bend more acutely at the waist.

To create a more stressful experience for the spankee, the position would be modified, so that the head would be below the waist, and the weight supported by the lower belly. In this position the feet come up off the floor, stressing the hamstrings

and knee joints. It also promotes a feeling of extreme insecurity and risk.

Breathing is rather more difficult, and after some time in this position, many people will experience nasal and sinus congestion making it more difficult still. In this position, the spanker needs to exercise more care to keep the strokes away from the upper thighs and the small of the back ... and not to lean on or bump against the spankee's legs.

This design is not well-suited for a "straddle" or "lengthwise" position. The "wheelbase" is too short to be stable in that direction and the bracing is designed to be strongest in the plane of the narrower dimension. The brace shown could be replaced by an alternate brace fitted in the long direction, at floor level. Additional cross bracing for the legs might also be called for, depending on the spankee's weight, and how violently one moves.

Placement of attachment points is largely a matter of "measure and fit" for each user's individual preferences and the specific configuration of cuffs and attachment hardware. It is simpler and easier to make this hardware adjustable, rather than try to make the attachment points movable.

Dear Sir,

Robert Dante of *Boudoir Noir* suggested i write you. I live in Ontario and travel north every year. The last couple of years i have had a fascination with the birch trees. i have cut down a few perfectly sized branches to use as birch canes, but do not know what to do with them once i have them cut down. i assume you remove the bark and any stubs, but how do you keep it from drying out? How do you keep it flexible? Can you help me, Sir?

lucy
via email

Dear lucy

Birches are generally just gathered into a convenient bundle, some two or two and a half feet long and allowed to dry until the leaves can be simply shaken off. Two wrappings of red ribbon are the traditional wrapping. The bark and stubs are left on. As the twigs dry with age, they become brittle and break off in use. The drying process can be slowed by keeping the bundle in a cool dark place, hanging with the

branches downward. (Putting the cut ends in water only makes them soggy, it does not help keep the twigs supple.)

In other words, "Birching" essentially consists of hitting someone with a bundle of twigs until Justice is satisfied. It is a particularly harsh punishment and done "correctly" it makes a bloody mess of the victim's back, and leaves a bloody mess of branch ends and nubs all over the floor. In the UK, the Isle of Man's local government considered two dozen strokes of the birch equal to sixty days in jail, until the practice was abolished in the early 1950's.

In English schoolrooms, Birches and fruitwood switches were replaced with rattan canes in the mid 1700's. The canes gave more pain more quickly with less damage and were less trouble to obtain and maintain than were twigs and branches.

It might be worth noting in passing that Birch Bundles are part of a traditional Northern European steam bath. The bathers smack each other, (or hire a bath attendant, or smack themselves) all over, to stimulate circulation and to remove dry skin. Until the 20th Century, the idea was also to remove body lice which had been killed by the heat. However, they used long, light bundles of FRESH birch branches with the leaves left on. Sometimes eucalyptus branches are substituted for their aroma and supposed medicinal properties.

Hope this helps.

--A--

Adam

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On Being Average

by Dawn Porch

I have a bone to pick, not with the BDSM community at large, but with its portrayals — the authors and videographers of the erotic. To these people: Guess what, folks? Not everyone is a perfect size three, or has a stomach you can bounce quarters off!

Now, as just one woman from the Great State that houses Jesse Helms, I know my words carry no great weight, but I bet there are a lot of folks out there in the same situation:

I am a Top (Domme, femme fatale, woman with really cool shoes, pick your epigram) and I am overweight. (I am also short, and my parents refer to me as, "That Blonde Hussy," but we're going to leave that alone.)

It does not bother me. Now.

But it used to, especially when my husband, Matt (a really great houseboy!) and I were first getting into the scene. For about five years, we had only played in the privacy of our own home. The

only views of the Community we were able to get (not being online) were from various books and some really bad videos. From these, I got the idea that only Beautiful People were allowed to participate in the Reindeer Games ... tiny, tiny women prancing around buff men with very large (ahem) privates.

And then Matt suggested we go public. Oh, joy!

Packing up all my inadequacies, Matt and I went to *Dominion '96*. Never having participated in anything public before, we really jumped right in and attended this leather weekend. It was there that I realized that most of what I believed was completely wrong! We met people of every size, color and age and it was wonderful! We had a ball, and I hope I can still attend when I'm 90.

So, here's what I propose: Let's all get together and to visit the publishers and the producers. Everybody! You there

with the bald spot and beer belly and you over there in the corner with the gangly legs and mousy hair. Everyone who feels average, let's go and tell these people: We want to be represented!

And I can hear some of you out there saying, "She's just bitching because she's short, round, thirty years old, and her tits are headed for her knees." You are right, but I am a lot of woman, and people have to deal with me *because* I am a lot of woman. I just don't want newcomers to experience the same feelings of exclusion and inadequacy as I did.

As aside about books: Matt and I are voracious readers, but we have such varied tastes that now we have a whole library of erotic works. (The folks at QSM, a really fantastic bookstore in San Francisco, just love us!) I won't state the obvious that most deal with unrealistic characters, but there are some true gems. Take my advice — try *The Marketplace* trilogy by Laura Antoniou, writing as Sara Adamson, or *My Darling Dominatrix*. Good Stuff.

Maybe I should just write a book. ♦

Safe, Sane and Consensual

Reprinted from the RCDC Newsletter with permission.

by Tamara Kay

This catchphrase gets thrown around a lot. Ask five people what it means and you'll get ten answers. Some will say this phrase applies only to scencing. Others, that it applies to all aspects of their lives. Some say there's no difference.

Safety

A simple explanation: Refrain from activities, physical or otherwise, that cause (or are intended to cause) lasting harm or damage to others. Furthermore, by playing in these arenas, you incur the obligation to understand how your actions might result in such harm to others, so ignorance is not an acceptable excuse. Undertake to educate yourself. Learn how harm is caused

so that you can choose to be safe instead.

A more complicated view: nothing is safe. Sex is not safe, love is not safe, life is not safe. The line between hurting someone in a way they choose and causing damage is rarely a clear or unchanging one. Any activity can and will be argued over, no matter how reasonable or safe it may seem to you. Ultimately you must yourself judge each activity, each partner, each moment in which you are engaged. Ultimately you must take responsibility for distinguishing harm from hurt, care from coercion, creation from destruction. You must be willing to find yourself in error and change your beliefs and

actions accordingly. Ignorance is still a graceless excuse, and you should endeavor never to use it.

Consent

A simple explanation: Do nothing without explicit and clear consent from all parties involved. Consent can never be assumed.

A more complicated view: Implied here is the assumption that every interaction is preceded by negotiation in which consent is secured, and that communication to support that activity is flawless. This is rarely the case. While it is important to get consent prior to scencing with a partner, especially a new partner, it is impossible to get consent for every possible outcome, or to be sure that you understand each other perfectly. You can consent to get on the ride, but you can't know where it will take you.

continued on pg 46

Writer's Guidelines -- for *THE SANDMUTOPIAN GUARDIAN*

a Journal of BDSM Realities

The Guardian is first and foremost a practical guide to safe and enjoyable exotic eroticism. Think of it as a combination of the *Popular Mechanics*™ and *Consumer's Digest*™ of kinky sex. Our ambition is to become the independent "Journal of Record" of BDSM. Our readership includes people of all sexual orientations, gender identities and power polarities. While readers' experience levels range from "just thinking about it," to "lifestyle devotee," we want to be especially mindful of, and useful to, the *less* experienced reader.

The Guardian is not following anyone's Party Line nor is it aligned with any particular demographic sub-grouping. We will NOT REFUSE a piece because of the "political" point of view it reflects or (to the limit of Statutory Libel) because "someone" will "be offended."

We take the broadest possible view of what constitutes appropriate material

*EQUIPMENT *LEGAL and SOCIAL ISSUES

*RELATIONSHIPS *ROLES *SCENARIOS,

*TECHNIQUES *CRAFTS and SKILLS

HEALTH and SAFETY CONCERNS

Almost anything touching on BDSM, Fetish, Power Exchange, might be a successful article. We also buy "filler" pieces: humorous anecdotes, tips and hints, cartoons, etc..

Work can be submitted typewritten, or as an ASCII file in PC or MAC format.

Payment: We pay — not lavishly, but respectably. Please contact us for particulars, including special situations, including illustrations, and reprints. Contributors get a copy of the magazine in which their article appears.

We buy one-time serial rights with a one-time reprint provision. Payment is on acceptance, and we will respond to all submissions within 60 days. SASE required for return.

Style and Content

Factual material, organized sequentially is the first concern. "style" is a bonus. Remember the "5 W's" of Journalism:

Who, What, Where, When, and how — the "How to Write a Good Term Paper" handbooks? That's the idea.

Citations are Good. If you reference a product or publication, there should be an address and/or phone number, too. Appended Resource Lists are always welcome.

It is probably better to put too many words on paper, than to skip over "the obvious." Clarifying illustration, even crude hand drawings, is always useful.

About "PC Language": Writers needn't feel that they have to obscure their own orientations, alignments or biases — and gender specific pronouns *are* used when a specific person's gender is known, or gender is relevant. Otherwise, we like a style which de-emphasizes gender, polarity, and orientation. We have no problem with the "he/she, her/him" style used in Government documents, the "false plural" form or even the made up pronouns like "(s)he" and "co." Please be mindful that 1/2 of Humanity is *not* Male and at least 10% of it is *not* heterosexual. Try for inclusiveness.

About "Safety" : We assume that our readers are adults and that we, and they, reached maturity by not being "stupid or reckless." *The Guardian* focuses on the pleasure and sensual nature of BDSM and less on the dangers, perils and negatives of BDSM play. If there are some safety or health issues not readily apparent, they need to be included. But we will not belabor the obvious.

DEADLINES:

The next issue of *The Guardian* is #28 and will be ready for the printer in late December. If your piece misses the deadline, we will still be buying and paying as we go. In effect, we've got to worry about deadlines ... you can just work to your own schedule.

ARTWORK AND PHOTOGRAPHY

Artists and illustrators are invited to send samples of their work by way of self-introduction. Almost all illustration will be commissioned for particular articles. Possible cover art, centerfold photo-essays and folios will be considered on their own merits. We want to project enjoyment, respect, safe-and-sane practice, and consensuality — or at least *not* communicate the reverse.

We are *not* in the market for "eye candy," rigid bondage/genitorture studies or depictions of atrocities. Work can be submitted in MAC or WINDOWS disk formats. If photographs are accepted, we may ask to use the negative for proper reproduction — and, of course, Model Releases in keeping with the new law.